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**RUBY DEREMER** *as she appeared in the days of private life in Denver, Col., before Flo Ziegfeld cast an eye on "the most beautiful blonde since Venus."*

DRAMATIC MIRROR

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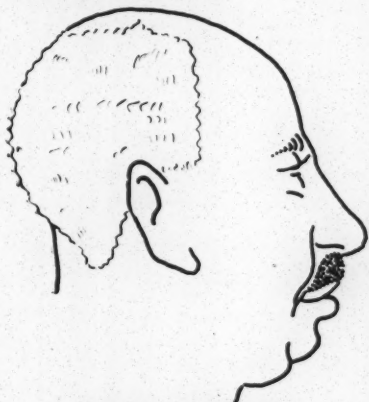
By LOUIS R. REID



All Broadway is waiting for Theda Bara's appearance on the stage. How will she act? Is she to have a vampire part that will make her screen engagements pale and insipid things in comparison? And who is she to vamp? Mr. Woods is a shrewd showman. He knows what is Huyler to the box-office. He is aware of Theda's drawing power. If the anti-tobacco grouches could select somebody like Theda as their standard bearer they might stand to win some electoral votes. Women would vote for her out of curiosity, men out of sentiment.

**It Is Known**

among two or three people in Boston that Creighton Hale is shortly to wed June Caprice. Both are well known screen stars and both have a large following. Of late they have been appearing together in a series of—well film patrons would call them "romances". Miss Caprice who in private life is Helen Lawson, of Boston,—no relation to Tom—has never been on the stage, but Mr. Hale prior to his entrance in the movies played in various Shakespearean companies through the country.

**Clarice Tells Me**

she was a young girl when Frank Bacon opened in "Lightnin'" at the Gaiety Theater. Certainly it was ages ago as time is counted on the stage. It seems almost prehistoric. It was long before the actors' strike. It was long before the partnership of Winchell Smith and John Golden was dissolved. It was long before the armistice. And still the play runs on and on, breaking records and setting a mark for even Samuel Shipman, Broadway's leading coffee drinker, to shoot at.

**Walter Kingsley**

says he is getting on very well with the play of chorus girl life which he is writing with Mr. Ziegfeld and in which the stately Dolores is to enact a prominent part. Chorus girls are having a difficult time trying to live up to Avery Hopwood. Mr. Kingsley promises he will not paint them in such exaggerated colors as they appear in "The Gold Diggers". Rather will they be simple, ordinary, unostentatious people living their simple Ziegfeldian lives with only an occasional fling at the stock market and only an occasional purchase of a limousine or a Russian wolf hound.

## Broadway Waits for Theda Bara—Walter Kingsley Says His Play of Chorus Girls Will be True to Life—Names for Theaters Getting Scarce—Harvard Has Good Laugh.

**Maxine Elliott**

is appearing at Maxine Elliott's Theater. But when is Julian Eltinge to appear at the Eltinge Theater. The task of selecting names for playhouses grows increasingly difficult as the list of theaters multiplies in the Times Square district. What is the matter with the name of Mansfield, or Stuyvesant, or (now that we have Astor, Vanderbilt and Belmont) Rockefeller or Morgan or Kahn? And where are the good old Indian names of Iroquois, Seneca, Mohawk or Apache where tough revues could be staged? And why not the Barnum Theater as a tribute to America's first great showman?

**E. Ray Goetz**

did a handsome thing for his wife Irene Bordoni when he obtained the American rights to "As You Were" from Charles B. Cochran. It is Miss Bordoni's first starring opportunity. We need a good, zippy French star if only to preserve a theatrical league of nations. England has long had a big place in the Broadway sun.

**One of These Days**

a producer with a sentimental and extravagant turn of mind may present a revue in which a half dozen comedians of the top rank will appear. Imagine a production in which Raymond Hitchcock, Sam Bernard, James T. Powers, Eddie Foy, Frank Daniels—by the way, what has become of him?—and Barney Bernard are co-stars! There would be an array for you. Such an assemblage would be the supreme of slapstick and funny songs and "So this is Tammany Hall" lines. But, of course, it never will be done. The United States is not yet wealthy enough to tempt all these comedians into one ring.

**Rachel Barton Butler**

fresh from her success with "Mamma's Affair" has married. Which recalls the fact that Channing Pollock married as soon as he had written his first successful play. Miss Butler's play is moving out of the Little Theater, which even in its enlarged state is not big enough to accommodate all those who want to see the prize comedy. "Mamma's Affair" will be transferred to the Ful-

ton Monday and "He or She", by Rachel Crothers, with the author performing a George M. Cohan in a leading role, will take its place at the Little.

**Commerce or Art**

is becoming harder and harder to distinguish in the theater. David Wallace of the William Harris offices recently submitted a play to a commercial manager. "It's a good play", replied the c. m., "but it's hardly along my line. It's more suited to the Theater Guild." Mr. Wallace later met Kenneth MacGowan who is on the advisory committee of the Guild and asked him to read the play. Mr. MacGowan agreed and later turned it over with high recommendations to the Theater Guild. And in due course of time Mr. Wallace was advised that while he had written a good play "it was more suited to a commercial manager."

**The Harvard Club**

has a new joke to talk about. The joke, from "As You Were", is "I wish that I had got an education instead of going to Yale." Yale is biding her time. She is going to get even—not so much with Broadway even though she feels Broadway has been ungrateful for the bountiful patronage she has bestowed upon it in countless week-ends—but with Harvard. Her brightest minds are now at work upon a retort which will not only bring Harvard down from her haughty perch but will wither her completely.

**George Jean Nathan**

is said to be doing the dramatic critiques in Vanity Fair in place of Dorothy Parker who recently resigned. Cannot the appointment of Mr. Nathan be compared to the fabled frying pan-fire jump if it is true that Miss Parker left the publication because there was objection to the harshness of her criticisms?

And speaking of critics, the World is reported to be holding a handsome bait in front of

**Heywood Broun**

Mr. Broun would not displace Louis DeFoe as Mr. DeFoe is heir apparent to the rank of Dean of Dramatic Critics (a position now held by J. Rankin Towse at 20 Vesey street) and the World hasn't had a dean in decades. Mr. Broun is wanted, it is said, as a book reviewer.

**When Is Maude Adams**

to emerge from her retirement? The season does not seem complete without her appearance at the Empire. And a revival of "A Kiss for Cinderella" would be most welcome. Incidentally, the Empire is having one of its best seasons insofar as a prolonged engagement is concerned. Ethel Barrymore in "Declassee" continues to be one of the biggest hits of the year.

**Arthur Hammerstein**

is out after the record for renaming a play which has been held by the Shuberts and A. H. Woods. "Always You" has been changed to "I'll Say She Does" and back again. The titles of "Toinette" and "Joan of Arkansaw" also served. The last mentioned is the best title of the four. Why it did not remain a permanent choice is simply another mystery to be added to a theatrical chronicler's life.

**The Historical Drama**

seems destined for an elaborate revival. "George Washington" and "Benjamin Franklin" have been promised as rivals of the early spring. Ye Gods! What work. Then there is that dear old decadent of Rome, Heliogabalus, and undoubtedly Mr. Moeller is preparing new scripts about some artistic genius of other days. Would not Michael Angelo make a good subject? Or Leonardo da Vinci with the model for Mona Lisa playing a conspicuous role?

## THE MIRROR

Broadway Buzz, Page 205. The New Plays on Broadway, Pages 206, 207. News of the Week, Pages 210, 211, 234, 235. At the Vaudeville Houses This Week, Pages 213 to 215. The New Pictures Profusely Illustrated, Pages 220 to 233. This Week's Broadway Picture Films, Page 227. Portraits, Interviews, Illustrations.

### The Stage and Screen Weekly

DRAMATIC MIRROR PHONE 5464 CIRCLE 1639 B'WAY, N. Y. CAPITOL THEA. BLDG  
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## THE NEW PLAYS ON BROADWAY

**"MY GOLDEN GIRL"**  
Victor Herbert Has a Long Island Inspiration

Musical Comedy in two acts. Book and Lyrics by Frederic Arnold Kummer. Music by Victor Herbert. Staged by J. Clifford Brooke. Musical numbers staged by Julian Alfred. Produced by Harry Wardell, at the Nora Bayes Theater, Feb. 2.

Wilson.....Robert O'Connor  
Blanche.....Dorothy Tierney  
Kitty Mason.....Evelyn Cavanaugh  
Capt. Paul de Bazin.....Richard Dore  
Arthur Mitchell.....Victor Morley  
Peggy Mitchell.....Marie Carroll  
Martin.....Raymond Barrett  
Mr. Hanks.....Ned A. Sparks  
Mr. Pullinger.....Edward See  
Helen Randolph.....Helen Bolton  
Howard Pope.....George Trabert  
Mrs. Judson Mitchell.....Edna May Oliver  
Mr. Clarence Swan.....Harold Vizard

Let a composer—even one who has done considerably for the Irish cause in his music—be given Long Island for his inspiration and he immediately puts aside the pretentious, elaborate manner and proceeds to be tinkly, sprightly—even zippy. In his way Victor Herbert is doing quite as much for Long Island in "My Golden Girl" as Jerome Kern used to do in the days of "Oh Boy."

Kern is primarily responsible for the absence of depth or seriousness in music written for a Long Island setting. Other composers have followed his lead until today only frivolity is associated with that stretch of land that stretches from Brooklyn to Montauk Point, and which is bounded on the north by wealth and on the south by riches.

Mr. Herbert not once became Irish, characteristically Irish, in "My Golden Girl." He kept to the Long Island level, writing catchy, sentimental tunes that would fit debutantes or divorcees, as the occasion required. Though he has nothing in his new score to compare with *My Once in a*



*While* in "Angel Face," he has provided, nevertheless, an evening of pleasing tunes. And then a Herbert orchestration is always worth listening to. He chuckles deeply in his throat and lo, behold, strange and amusing strains are heard on the strange and amusing bassoon and the oboe and the saxophone.

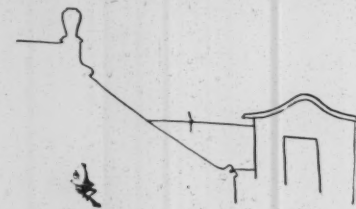
Mr. Kummer has furnished a good farcical idea for "My Golden Girl," but he failed to make much of it. Certainly it is novel even for Long Island to find a young married couple arranging on their first wedding anniversary to be divorced, with their affinities and lawyers on the scene to lend moral or immoral support, as the case may be. The first act did not materialize in any genuinely farcical situations and the climax of this act should have come one hour later. The second act showed the development of a romance between the affinities and a growing reconciliation between the young couple.

The lyrics were conventional. And one number, *Think It Over*, was of the vintage of 1893 in its idea and the treatment of it.

Marie Carroll babyvamped her way back into her husband's graces with

**"My Golden Girl" Has Music for Both Divorcees and Debutantes—Maxine Elliott a Much Loved Woman in "Trimmed in Scarlet"—"Ruddigore" is Great Fun**

undeniable winsomeness, while *Victor Morley* as friend husband gave a pleasing performance. His manner frequently suggests Clifton Crawford. *Helen Bolton* played his affinity with considerable grace and distinction and sang well a "spoon, June, moon" number. *George Tra-*



*bert* was the other affinity, who, while he lacked poise, displayed a good tenor voice in a song which apparently gave the play its title. *Richard Dore* and *Evelyn Cavanaugh* danced with their accustomed assurance, *Ned A. Sparks* was a lugubrious lawyer, while *Edward See* was a gushy one. *Robert O'Connor* as a dancing butler provoked an occasional smile. *Edna May Oliver* and *Harold Vizard* capably took care of elderly character parts.

A little black-eyed girl who played right end—the wisecracker standing in the rear said her name was *Jeannette Dietrich*—halted the performance for fifteen minutes at the beginning of the second act by her agile demonstration of the shimmy. REID.

**"TRIMMED IN SCARLET"****Maxine Elliott Returns in Unsatisfactory Play**

Comedy in Four Acts, by William Hurlbut. Produced at Maxine Elliott's Theater, Feb. 2.

Mrs. Todd.....Peggy Payter  
Nursemaid.....Luella Morey  
Mrs. Kipp.....Katharine Stewart  
Revere Wayne.....Lumsden Hare  
Sally Pierce.....Sylvia Newton  
David Ebbing.....Sidney Blackmer  
Housemaid.....Gwendolyn Valentine  
Archer Kingston.....Albert Gran  
Cordelia.....Maxine Elliott  
Charles Knight.....Stanley Warminster  
Janitor.....Biron Eagan  
Blackburn.....Charles Hanna  
Benjamin Ebbing.....Montague Rutherford  
Marie.....Eileen Robinson

It has been a long, long time since *Maxine Elliott* appeared as a star by herself on the New York stage. Perhaps, she has been biding her time until she obtained a play suitable to her demands—something out of the ordinary, something of a Continental flavor, something in which she could combine the sophisticated philosophy of a mature woman with the wholesome sentiment of a girl.

Some such deduction comes from witnessing "Trimmed in Scarlet," which is serving for *Miss Elliott's* return. There is certainly a Continental stamp about the play and to people who do not go to the theater often there is something out of the ordinary in its plot and characterization.

To the seasoned playgoer the ingredients of "Trimmed in Scarlet" are and have been familiar for many years. It is simply the tale of the woman who gives up her responsibilities of home to gallivant about the country with various men, only to repent of her indiscretions in time—in twenty years' time—and indulge her belated maternal instinct among her old friends.

The story is not without its advantages to the players. It gave *Miss Elliott* a wide opportunity as a woman of many amours to dress well, to display her rich beauty, and to play with skill. She was gorgeous to behold. Her costumes were stunningly effective and her charming personality made itself felt throughout the evening.

But the author handicapped her with a character that was inconsistent and implausible. She could not make the scarlet-tinged heroine ring true in her serious moments, though her lighter scenes were acted with taste and humor.

*Sidney Blackmer*, who played the part of her son, whom she deserted in infancy, gave a great deal of promise. He has a charming manner and he seems to know the values of acting. But what a role! He becomes a thief to shield his mother's name. He weeps all over the place. He seems on the verge of a nervous collapse. And then the mother conveniently comes to the rescue—and saves him as well as herself. But the fireworks, while plentiful, were never very interesting.

*Lumsden Hare* was as usual reliable as one of those self-sacrificing males that he has been called upon to play lately. *Stanley Warminster*, *Katharine Stewart*, *Albert Grau* and *Peggy Payter* were others who did not receive very kindly treatment from the author.

**"RUDDIGORE"****American Singers' Revival of Gilbert and Sullivan Opera**

A supernatural Opera in two acts. By W. S. Gilbert and Arthur Sullivan. Produced by the Society of American Singers at the Park Theater, Jan. 19, 1920.

Robin Oakapple.....Frank Moulan  
Richard Dauntless.....Ralph Brainard  
Sir Despard Murgatroyd.....Craig Campbell  
Old Adam Goodheart.....Bertram Peacock  
Rose Maybud.....Gladys Caldwell  
Mad Margaret.....Cora Tracy  
Dame Hannah.....Sarah Edwards  
Zora.....Sallie Keith  
Ruth.....Jean Ireland  
Sir Rupert Murgatroyd.....Mr. Scribner  
Sir Jasper Murgatroyd.....Mr. Aspe  
Sir Lionel Murgatroyd.....Mr. McAfee  
Sir Conrad Murgatroyd.....Mr. Varey  
Sir Desmond Murgatroyd.....Mr. Moscato  
Sir Gilbert Murgatroyd.....Mr. Goldman  
Sir Mervyn Murgatroyd.....Mr. Hall  
Sir Roderic Murgatroyd.....Herbert Waterous

Surely no production of the season has been of more genuine interest and importance than the Society of American Singers' revival

of "Ruddigore" now holding forth at the Park Theater. It is the first opportunity the present generation has had to acquaint itself with this work of the theater's most famous pair of collaborators. And despite all reports to the contrary, despite King Jazz and the shimmy, the present generation has inherited an interest in Gilbert and Sullivan.

"Ruddigore" can never hope to rival "The Mikado" or "Pinafore" in the public's affections. It lacks the softness, the melodiousness, the "human interest" so to speak. But for brittle burlesque, sharp wit, and exceedingly funny comedy, Gilbert has out-Gilberted himself, and Sir Arthur has written the most humorous music of his career. Melodrama is melodrama in all ages, and consequently the burlesque is as applicable to the present day as to that in which it was written. The heroine of pristine purity and simple soul, the rough but ready sailor who follows the dictates of his heart, the bashful and bucolic swain, the raving mad woman, the crime-besmirched villain are all easily recognizable in much of the drama of today's stage.

A better performance than that given by the Society of American Singers is not difficult to imagine, but it would be very difficult indeed to produce. *Frank Moulan* is obviously out of his element in the first act, and has little or nothing to do in the second; "Rose Maybud" calls for an actress of more variety than *Gladys Caldwell* gives to the part; and the interpolations of *William Danforth* relative to wood alcohol and Yonkers are totally indefensible. But on the other hand, the singing of *Craig Campbell* (in spite of his most ineffectual cockney dialect); the "Mad Margaret" of *Cora Tracy*, vocally beautiful and otherwise delightful; the exquisite humor of *Mr. Danforth*; the personal charm of *Miss Caldwell*; and *John McGhie's* excellent handling of his orchestra, make up for much that might otherwise be necessary. MARTIN.

**To Star Frances White**

Arthur Hammerstein has made an arrangement to star *Frances White*. The comedienne will give her exclusive services to Hammerstein for a term of five years, to go into effect in September, when she will appear in a new musical comedy, for which *Otto Harbach* and *Frank Mandel* have been commissioned to write the book and lyrics. The music will be done by *Herbert Stothart*.

**A New Theatrical Guide**

*Phil York's Theatrical and Railroad Guide*, which is now in the hands of the printer will be on the market about March 1st. This guide, which is in the form of a Vest Pocket Edition, contains the names of theaters playing tabloids, musical comedy and dramatic traveling attractions in the Eastern section of the United States and Canada, also populations of the towns and the distances in miles of over 4,500 towns, showing the railroads out of each town.



## LONDON SEASON HAS VARIETY

## Martin Harvey's "Hamlet"—Revival of "Princess Ida"—Emma Trentini in New Revue

THIS year's production of "Dick Whittington" at the Lyceum, is the best pantomime which the Brothers Melville have given during their association with this theater. Holding forth promise of bustling good humor, and haunting songs, "Dick Whittington" surpasses itself in an attempt to break away from the traditions of the Lyceum pantomime.

Mabel Lait, and Edith Drayson, do their work so quietly and well that it is almost a pity that they have not a still better chance of showing of what they are capable. George Bass, on the "role-y-pole-y-ship," succeeds in being genuinely funny without being offensive.

As is usual with pantomimes, in the shipwreck scene, the principal boy (Miss Lait), manages to save from the wreck quite a considerable amount of change of costume, which she wears to great advantage.

In his speech, at the fall of the curtain after the performance of "Hamlet," at Covent Garden, Martin Harvey referred to the opera house as a noble building worthy of the play. It needs the weight of a Kemble to put Shakespeare "over" Covent Garden; but one can be charmed by the delicacy and subtlety of Mr. Harvey's acting in the opening scenes. He lives his

part; the words come straight from his brain and his emotions.

There have been few stage settings more beautiful and impressive than some of those which Mr. Harvey has achieved here, by his own design, for the ingenious lighting effects, the drapings, and the plain backgrounds; but those vast night-skies, and huge halls have the effect of dwarfing the players and impressive as they are, they sometimes seem unsuited to the plays which were written in an age when the words were of more import than the players themselves.

Miriam Lewes (as the Queen) shows a great piece of work, fit for the opera house, and Fred Ross gave a new reading of Claudius. Instead of the cold craft, he showed terror, concealing itself from the world under a cloak of bluff jollity. The Polonius of H. O. Nicholson was excellent; the Lear of J. Dale, powerful but well kept in hand, and the Ophelia of N. De Silva, was marked by that lightness of touch which has so much to commend it.

The plot of "Princess Ida," not having been before the public quite so much as the other numbers of Gilbert and Sullivan, comes afresh to delight the mind with its story of an Adam-less Eden, and it does not offend the male-mind so much nowadays, as woman has shown her

capabilities owing to opportunity offered by the war.

Chronologically, Princess Ida comes between Iolanthe, and the Mikado, and the fact that it varies from both, is a striking testimony to the genius of the composer and the versatility of the author.

The audience received this play with enthusiasm and unqualified approval. Sylvia Cecil makes a charming Princess, and by her very looks emphasizes the unwisdom of her principles. Henry Lytton, as King Gama, though it is unlike any of his other parts, did not fail to give it its proper meaning.

As its title suggests, "The Whirligig" is a constant whirl from one phase of life to another, from a scene in a music shop to a skit on American melodrama, from the boxing craze, to a love scene in Spain.

"The Whirligig" is one of the very few revues carried out with an eye to the artistic side of the program: and the numerous ingenious schemes, worked out in dresses almost pass belief.

Particularly, this is noticeable in the scene "Temple of Chance," where a gambling youth is passed from Superstition to Bad Fortune and on to Ruin and Poverty.

One of the most entertaining scenes is "Barrie Land," where back-numbers of "My Lady Nicotine," "Admirable Crichton" and others are to be met.

J. A. MURDOCK.

## Death of Hi Henry

Hi Henry, one of the foremost minstrels of the last score of years, died at his residence, 122 West Seventy-second street. Heart trouble was the cause. He was 76 years of age. He was born in Buffalo on August 22, 1844, and at an early age began his career on the stage. In 1879 he organized the Hi Henry Minstrels.

Henry retired from the stage a dozen years ago. His last appearance here was made at the McIntyre & Heath dinner on the night of November 12, when he delivered a speech. He is survived by his widow.

## Russian Isba Coming

On February 16 the Russian Isba will begin an engagement at the Belmont Theater. This will be the first appearance here of this company of forty-five Russian singers, who are headed by Serge Borowsky, a Moscow operatic baritone.

The Isba is a village fete that presents a phase of Russian peasant life. It is replete with songs and dances with balalaika orchestra accompaniment.

## Gets Brioux Play

Leo Ditrichstein has secured the English and American rights to Eugene Brioux's latest comedy, "Les Americains Chez Nous" ("The Americans With Us" or "The Americans in France"). The comedy was produced at the Odeon in Paris on Jan. 10.

## BROADWAY TIME TABLE—Week of Jan. 26th

Play	Principal Players	What It Is	No. of Times	Theater	Location	Time of Performance*
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	65	Cort	West 43rd	Eve. 8.15 Mat. W. & S. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	Delightful time-novel, play	39	Cohan and Harris	West 42nd	Eve. 8.45 Mat. W. & S. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	Well acted light comedy	164	Longacre	West 48th	Eve. 9.00 Mat. W. & S. 2.20
Always You	Ralph Hers	Familiar musical comedy	39	Lyric	West 42nd	Eve. 8.15 Mat. W. & S. 2.30
Angel Face	John E. Young, Marguerite Zender	Musical comedy by Herbert and Smith	58	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.15
Aphrodite	Dorothy Dalton	Colorful pageant	82	Century	Central Park W.	Eve. 8.15 Mat. W. & S. 2.00
Apple Blossoms	John Charles Thomas, Wilda Bennett	Opera by Kreisler	137	Globe	Bway & 46th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	Vastly amusing revue	15	Central	Bway & 47th	Eve. 8.15 Mat. W. & S. 2.20
Big Game	Pauline Lord, Alan Dinehart	Melodrama of primitive love	21	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Breakfast in Bed	Florence Moore	To be reviewed.	7	Eltzing	West 42nd	Eve. 8.45 Mat. W. & S. 2.20
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	123	Selwyn	West 42nd	Eve. 8.15 Mat. W. & S. 2.20
Clarence	Alfred Lunt, Glenn Hunter	Comedy of youth by Tarkington	166	Hudson	West 44th	Eve. 8.45 Mat. W. & S. 2.20
Deceit	Ethel Barrymore	Brilliant play and playing	147	Empire	Bway & 40th	Eve. 9.00 Mat. W. & S. 2.15
East is West	Fay Bainter	Chinese Peg O' My Heart	491	Astor	Bway & 45th	Eve. 8.45 Mat. W. & S. 2.20
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	57	Miller's	West 43rd	Eve. 8.20 Mat. W. & S. 2.20
For the Defense	Richard Bennett	Murder melodrama	61	Morocco	West 45th	Eve. 8.30 Mat. W. & S. 2.20
Frivolties of 1920	Henry Lewis, Kouns Sisters	Pretentious revue	36	44th St.	West 44th	Eve. 8.15 Mat. W. & S. 2.15
French Plays	Repertory	Repertory	164	Theatre Parisien	West 48th	Eve. 9.00 Mat. Th. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	164	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.00
Grand Opera	Repertory	Repertory		Metropolitan	Bway & 40th	Eve. 8.00 Mat. S. 2.00
Grand Opera	Chicago Opera Co.	Repertory		Lexington	Lex. & 51st	Eve. 8.00 Mat. W. & S. 2.00
Happy Days	Hippodrome show	Panorama with a thrill	273	Hippodrome	6th & 44th	Eve. 8.15 Mat. daily 2.15
The Hon. Abe Potaash	Barney Bernard	Political comedy.	139	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.20
Irene	Edith Day	Above-average musical comedy	69	Vanderbilt	West 48th	Eve. 8.15 Mat. W. & S. 2.30
The Jest	John Barrymore	Colorful Florentine drama	247	Plymouth	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
Light of the World	Pedro de Cordoba	Drama of Passion Play	39	Manhattan	West 34th	Eve. 8.00 Mat. W. & S. 2.20
Lightnin'	Frank Bacon	Delightful character comedy	610	Gaiety	Bway & 46th	Eve. 8.45 Mat. W. & S. 2.30
The Little Whopper	Vivienne Segal	A little lie set to music	139	Casino	Bway & 39th	Eve. 8.15 Mat. W. & S. 2.20
The Magic Melody	Charles Purcell, Julia Dean	Romantic opera	105	Shubert	West 44th	Eve. 8.15 Mat. W. & S. 2.20
Mamma's Affair	Effie Shannon, Robert Edson, Ida St. Leon	Comedy of a hypochondriac.	24	Little	West 44th	Eve. 9.00 Mat. W. & S. 2.15
Monsieur Beaucaire	Marion Green, Blanche Tomlin, Lennox Pawle	Charming romantic opera	70	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
My Golden Girl	Victor Morley, Marie Carroll	Reviewed in this issue.	8	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.20
My Lady Friends	Clifton Crawford	Sparkling farce	80	Comedy	West 41st	Eve. 8.30 Mat. Th. & S. 2.25
The Night Boat	John E. Hazard, Ada Lewis	To be reviewed.	8	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
One Night in Rome	Laurette Taylor	Comedy of a palmer	81	Cohan	Bway & 42nd	Eve. 8.45 Mat. W. & S. 2.30
The Passion Flower	Nance O'Neil	Tense Spanish drama.	31	Greenwich Village	Sheridan Sq.	Eve. 8.45 Mat. Th. & S. 2.45
Passing Show of 1919	Blanche Ring, Chas. Winninger	Zippy, extravagant revue	140	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
Pietro	Otis Skinner	Comedy drama of Italian-American	24	Criterion	Bway & 44th	Eve. 8.30 Mat. W. & S. 2.30
The Power of Darkness	Theater Guild	Tolstoy's Drama of debased nature	24	Garrick	6th & 35th	Eve. 8.30 Mat. Th. & S. 2.30
The Purple Mask	Leo Ditrichstein, Brandon Tynan	Cloak-and-dagger melodrama	39	Booth	West 45th	Eve. 8.45 Mat. W. & S. 2.30
The Ruined Lady	Grace George	Light comedy.	24	Playhouse	West 48th	Eve. 9.00 Mat. W. & S. 2.30
Ruddigore	Society of American Singers	Reviewed in this issue		Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Scandal	Chas. Cherry, Francine Larrimore	Comedy with a punch	178	39th St.	West 39th	Eve. 8.45 Mat. W. & S. 2.40
The Sign on the Door	Mary Ryan, Lee Baker, Lowell Sherman	Melodrama with a murder	61	Republic	West 42nd	Eve. 9.00 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	Play of spirit influence	47	Broadway	West 44th	Eve. 8.45 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	Pell Street dramatized	95	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
The Storm	Helen MacKellar	Fires of love and forests	151	48th	West 48th	Eve. 9.00 Mat. Th. & S. 2.30
Trimmed in Scarlet	Maxine Elliott	Reviewed in this issue.	8	Maxi Elliott's	West 39th	Eve. 8.30 Mat. W. & S. 2.20
Wedding Bells	Margaret Lawrence, Wallace Eddinger	Bright comedy of love and lovers.	103	Harr	West 42nd	Eve. 8.45 Mat. W. & S. 2.30
<b>Vaudeville</b>						
Vaudeville	Rooney and Bent	Vaudeville		Co nial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Belle Baker, Howard and Clark, Wm. Seabury	Vaudeville		P. ce	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Sophie Tucker, Spanish Revue	Vaudeville		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
<b>Motion Pictures</b>						
Dangerous Hours	Lloyd Hughes, Barbara Castleto	Thrilling tale of the "Red" menace.		Broadway	Bway & 41st	12 M. to 11 P. M.
Double Speed	Wallace Reid	Motor car romance.		Rivoli	Bway & 49th	1 P. M. to 11 P. M.
The Greatest Question	Lillian Gish, Robert Harron	Rural spiritualistic play.		Academy	14th & Irving	11 A. M. to 11 P. M.
Her Elephant Man	Shirley Mason	Love story of circus life.		Academy	14th & Irving	11 A. M. to 11 P. M.
Water, Water, Everywhere	Will Rogers	Romance of a cowboy		Strand	Bway & 47th	1 P. M. to 11 P. M.
What's Your Husband Doing?	Douglas MacLean, Doris May	Domestic comedy.		Rialto	Bway & 42nd	1 P. M. to 11 P. M.
The Willow Tree	Viola Dana	Japanese love story.		Capitol	Bway & 50th	1 P. M. to 11 P. M.



# FASHIONS FROM THE FOOTLIGHTS

BY Mlle. RIALTO



Paris at the present time is within reach of those who stroll along, or near the Rialto. For in "As You Were" Irene Bordoni has brought to the eager gaze of feminine fashion seekers the art of Parisian style creators. In this zippy and highly original musical offering we actually have an opportunity to behold Poiret and Pascaud gowns on one who knows to the utmost the value of setting off their exquisite lines and color combinations. Miss Bordoni is always charming to look upon, but in her latest offering she is positively dazzling.

And as for her gowns—New York has seldom seen such lavish loveliness. A costume of the period of Louis XIV

## By Paul Poiret

created an impression of such sheer beauty that even hardened first-nighters felt called upon to use opera glasses and crane their necks for a better view. Miss Bordoni in a wig of white made a charming picture in this costume which, with its quantities of silver metal brocaded cloth, far outranked any period dress seen heretofore. Then, for a glimpse into the past, back to the days of the Enchantress of the Nile, was beheld Miss Bordoni.

## As Cleopatra

and really, we can't seem to harden our hearts to that fair lady after beholding her in the costume made for her by Pieter Meyer and Dorothy Armstrong of New York. It is true that the modern woman of fashion could not quite wear that costume to a house party or dance, but then the occasion might come some day



Arline Dupont

## ARLINE PRETTY

She will sport happily this spring who sports, as Miss Pretty, in this outdoor-suit of printed dew-kist and black velvet. To link it all together William Bloom lines the jacket and makes the hat of it.

## Irene Bordoni Brings Parisian Styles to Broadway in "As You Were"—Some Stunning American Modes Also Seen—The Vogue of Batik

to attend a Bal Masque and then we could offer no better advice than to attempt a reproduction of the gown of Cleopatra. It was made almost entirely of ropes of pearly sequins which fell over a sheer under-drop of white chiffon. A long train fell gracefully from the waist line. And then a most

## Unusual Head-Dress

completed the picture. White plumes, fully thirty inches long, decorated this headdress which Miss Bordoni brought from Paris from Maison Lewis. Next we beheld her as Helen of Troy, and as that loving lady she donned a mantle of exquisite turquoise blue made of a soft crepey material.

Brought back to present days, if not to an advanced age, she appeared garbed in a very stunning and very unusual costume described on the program as a futuristic gown by Mme. Pascaud of Paris. If we may take this elaborate evening affair as a forerunner of what we shall all be wearing to our evening parties, dances and box-parties, we are going to be a very elaborately dressed set of ladies. A distinct feature of the gown was the pannier effect created by four tiers of flame colored

## Ostrich Feathers

which began at the waist and hung in daring color down each side of the skirt. The dress proper was of cloth, of silver with a snug, low cut bodice and an overskirt effect of slim ropes of silver beads. A brocaded silver velvet train graced the back of the robe. And then, as a crowning glory, a head-dress which for unusualness and daring has not been equalled since the American debut of Gaby Deslys was worn. Flame colored plumes, nodding gaily here in an aviator's cap effect which, as a finishing touch, made Miss Bordoni a figure long to be remembered—and admire. A

## Modern Gown by Joseph

was truly beautiful and perhaps the most becoming of all the array of feminine finery. Or, perhaps this decision is reached because it, of all gowns, is the most practical for evening wear in the large and varied wardrobe. It was made of royal blue velvet elaborately embroidered in circles of silver sequins. It was of this season's smartest draped effects, with slim lines and had a novelty court train upon which was embroidered a large and graceful swan in the silver sequins. The train began at the waist and was lined with cloth of silver. The blue and silver proved an excellent color scheme for Miss Bordoni, and with her dark hair piled high upon her head, with only a diamond ornament worn in it, she was indeed a pleasing picture to behold.

## A Singing Role

in "As You Were" was in the capable hands of Violet Strathmore who looked very pretty in a yellow net evening dress. At another time she appeared in Grecian robe, and then in the period of 1680 as a gay Marquise of that day, she made a striking picture.

Ruth Donnelly is another little miss who stood out prominently in the cast. She made her debut in the first act in a brown striped skirt with which was worn a very lovely batik smock. These batik and other models were designed by Homer Conant and made by Paul Arlington, Inc. And, by the way,

## The Vogue of Batik

is rapidly sweeping old Manhattan town. The Fifth Avenue shops are displaying it more prominently than ever. Just this week in the favorite shops of Miss and Mrs. Well-Gowned it is being shown in many smock effects and blouses for spring wear. Along with the summer sport materials it is among the groups of favorite materials.

And, as "As You Were" proves, it can be made into very dashing and novel sport clothes. The chorus in the first act wore white-pleated skirts with the batik smocks in various delicate shades, any of which would make an excellent choice for a morning outfit for the jeune fille. Another use for batik is in

## Sport Hats

which are being displayed just now. Several shops are using the round, turban model, unadorned except for the colorful material. And while mentioning Sport clothes, it is well to remark that the stores are carrying an unusual number of very stunning and smart lot of Summer suits. Many of these are in the popular Dew-Kist, Pussy Willow, and that new summer material, made by Mallinson, called Indestructible Voile. The shades are all exquisite—especially so is that new orchid color which, it appears, will be very much in vogue this coming summer. That and a new peach shade seem to lead in appeal to the seekers of new and novel sport outfits.

## The Black Velvet Jacket

which came into favor a few seasons ago seems to have taken a permanent place in the Summer wardrobe. It always looks well with the white silk skirt which is also invariably a part of the well dressed woman's outfit. And this year orange is making its appearance in a no uncertain manner. Smock, blouses and coatees of this bright color are being effected with very dashing skirts of either large, small, or medium blocked black and white skirts. But be they large or small,

the black and white blocked material threatens to play a conspicuous place in skirts.

## A New Shade

which vies with orange for brightness is that lovely color known as Flame. It is displayed as trimming for white sport silk suits and woolen and silk sweaters.

But, to return to new styles as shown in "As You Were," it is noticeable that

## Skirts Are Short

in the modern street and evening frock. And this is specially pleasing to the dancing maiden and matron. It allows a much greater liberty in moving about and makes for grace while tripping the light fantastic. In an excellent dance done by Sascha Piatov and Mlle. Moskovina, the latter appeared in a loose, flowing evening dress of bright orange which featured the short, full skirt.

And the chorus, in their more dressed-up moments, too, wore evening dresses of exquisite shades, the skirts of which were without exception, very short. This brevity in the skirt length makes it quite apparent that more than ordinary care is given the selection of hose and footwear. And this season we have

## The New Slipper

to reckon with. It has the narrow strap across the instep and inclines toward a "baby French" heel. A feature of this bit of footwear from Paris is the short vamp, and, though there are many who will not take kindly to this innovation, it threatens to become popular with the younger generation which is always on the alert for whatever Dame Fashion has to offer. These slippers are much in vogue in soft kids and suedes, and are also being shown in white for the summer fashions.



Vivienne Segal

Doesn't have to tell "A Little Whopper" about this Harry Collins. Everybody knows it is made of khaki-kool with one of the saucy little sleeveless jackets which reveals the indestructible voile blouse in the same coloring.



# IRENE BORDONI

may believe that "As You Were" really means "As You Dress," "As You Appear." At any rate she is a stunning beauty in the new revue at the Central Theater. After impersonating many famous women of history she appears as a modern society lady. This gown, from the shop of Mme. Pascaud, is worn by Miss Bordoni in the last act. It is of silver trimmed with flame colored ostrich feathers.



# STAGE NEWS OF THE WEEK

## ACTORS' STRIKE THREATENED IN CHICAGO, AVERTED

Amicable Settlement Has Been Reached in Cases  
of "Hello Alexander" Players

**A**n actors' strike has been averted in Chicago. The trouble which threatened to bring on another war and which had its origin in a dispute between the Shuberts and several of the players in their production of "Hello Alexander", has been adjusted amicably.

The players have all been reinstated and the Actors' Equity Association which entered the dispute on behalf of the players has withdrawn, following a settlement of the difficulty.

The trouble was alleged to have arisen over the refusal of four members of the "Hello Alexander" company to sign so-called Winter Garden contracts, they preferring to affix their names to Equity contracts.

Among the players in the dispute were John and "Babe" Mills and Gertrude Shawn. The name of the fourth player could not be learned. Numerous complaints have been coming into Chicago Equity headquarters and when the "Hello Alexander"

matter was brought to their attention they decided to take action.

Following an actors' meeting at the Olympic Theater, Chicago, two weeks ago, Frank Gillmore of the Equity took up these complaints with J. J. Shubert who was in Chicago at the time. When Mr. Gillmore left for the coast (where he is organizing the motion picture industry) matters were evidently straightened. However, a few days later, the storm again broke out and the players were given their notice.

The stage manager of the "Hello Alexander" company is quoted as saying that the members who were given their notice were giving utmost satisfaction.

It is said a "round up" was planned in preparation for a strike unless an arbitration board, sitting in New York, acted immediately. Grant Stewart, recording secretary of the Equity Society is now in Chicago playing with William Gillette in "Dear Brutus".

### Kitty Gordon's New Show

Kitty Gordon will return to the stage in her new musical play, "Lady Kitty, Inc.," at Atlantic City on Lincoln's Birthday.

Melville Alexander, the librettist and lyricist, under whose management she is to appear, has surrounded her with an all star cast, headed by Jack Wilson, which includes Fay Marbe, Donald McDonald, Frank McCormack, John Merckyl, Marguerite Lamare, Charles Hampden, Barrett Carman and Vera Beresford. Edward Paulton is responsible for the book, I. Caesar and Mr. Alexander for the lyrics, and Paul Lannin for the music. Frank McCormack and Jack Wilson are staging the production, with the dance numbers being taken care of by David Bennett, and Orville Mayhood is wielding the baton.

### Managers in Court

Six theatrical managers were summoned before Chief City Magistrate William McAdoo Tuesday on a charge of violating the bill posting law. They are accused of causing to be placed on private buildings and city-owned structures various printed notices without having obtained first written permission granting them the right to do so. The case, which is a "John Doe" hearing, was again postponed. It will come up again on March 2. The hearing was first put over from last week until yesterday by Magistrate McAdoo.

### Leon Errol with Ziegfeld

Flo Ziegfeld has signed a contract with Leon Errol whereby the comedian will again appear under the Ziegfeld management. The vehicle for his return to his former association will be a musical comedy, not a revue, and will be produced in Atlantic City in April. Mrs. Errol will also appear in the new production, it is said.

### Gregory Kelly and Ruth Gordon Make Big Hit in Chicago

Gregory Kelly and his wife Ruth Gordon have won the greatest triumph of their careers in the leading roles of the Chicago company of "Clarence", now filling an engagement at the Blackstone Theater in that city. Press and public alike have indulged in great volumes of praise over their performances in the Tarkington comedy. "Clarence" is now the biggest drawing attraction in Chicago.

Mr. Kelly and Miss Gordon are to be featured, at the end of their season in "Clarence", in a new comedy which is to be specially written for them and which will be produced in Chicago.

### Coburns Engage Anna Wheaton

Mr. and Mrs. Coburn have engaged Anna Wheaton for the principal role in their coming production of a new musical comedy, entitled "Three Showers." To accept this engagement Miss Wheaton has cancelled her contracts with the big vaudeville houses.

The book of the new piece is by William Cary Duncan. The lyrics and music are the work of Messrs. Creamer and Layton.

The production will be staged by Oscar Eagle, with Edward F. Bower directing the dancing numbers. "Three Showers" is scheduled for its out-of-town premiere on March 1, and will reach New York three weeks later.

### Cort's "Jim Jam Jems"

The first production by John Cort next season will be a musical comedy entitled "Jim Jam Jems," which is the work of the combination of Harry L. Cort, George E. Stoddard and Harold Orlob. The principal role of "Jim Jam Jems" will be acted and danced by Ada Mae Weeks.

## "THE NIGHT BOAT"

Excellent Musical Comedy by  
Caldwell and Kern

Musical Comedy in Three Acts. Based upon a farce from the French by A. Bisson. Book and Lyrics by Ann Caldwell. Music by Jerome Kern. Staged by Fred Latham. Gowns by Schneider-Anderson Company. Scenery by Dodge and Castle. Produced by Charles Dillingham, at the Liberty Theater, Feb. 2.

Minnie ..... Marie Reagen  
A Workman ..... Irving Carpenter  
Mrs. Maxim ..... Ada Lewis  
Barbara ..... Louise Groody  
Mrs. Haxel White ..... Stella Hoban  
Freddie Ides ..... Hal Skelly  
Inspector Dempsey ..... John Scannell  
Bob White ..... John E. Hazzard  
Captain Robert White ..... Ernest Torrence  
The Steward ..... Hansford Wilson  
Dora de Costa ..... Lillian Kemble Cooper  
Little Miss Jazz ..... Isabel Falconer  
Betty ..... Arline Chase  
Susan ..... Lois Leigh  
Jane ..... Bunny Wendell  
Alice ..... Patricia Clarke  
Polly ..... Lydia Scott  
Florence de Costa ..... Betty Hale  
Mrs. Costa ..... Mrs. John Findlay

Those little week-end trips up the Hudson which have long helped to refresh the tired business man have finally come into their glory on the stage. Mr. Dillingham is paying a worthy tribute in song and story to these trips at the Liberty Theater—a tribute which seems destined to continue until next winter's ice forces the "night boat to Albany" into some snug harbor.

Elements which have long been tested in the most popular musical comedies are combined in "The Night Boat." The book by Anne Caldwell is one of the best that she has ever provided. Her jokes are genuinely funny as well as timely. And she piles situation upon situation in a hilarious manner. True, she has had a French farce upon which to construct her fun, but it serves as the merest framework. As for her lyrics, they are graceful and witty and—best of all—unusual.

Jerome Kern's music is in his best vein, which means that he burlesques Wagner, Debussy and several old Scotch folk songs, in addition to introducing a good measure of jazz and syncopation. He goes frankly and unashamed to various sources for his material but chiefly he goes to Kern. And the result is a tuneful, tinkly evening. Especially ingratiating is the *Left Alone Again Blues*, in which he ingeniously employs the *Blue Bells of Scotland* as an obligato.

But if a sprightly book and score were not enough, a wealth of dancing and musical specialties have been added. There is a negro jug band, originating probably from N'awleans, that just keeps one's feet a tingling with its ragtime rhythm. All these boys have to do is to blow into little old brown jugs—but now they do blow! Then there are a couple of Spanish dancers—the Cansinos—who castinet and tambourine their way into the good graces of the audience. Then there is an unusual feature of a sextette, called "plot demonstrators"—all pretty girls—who come on from time to time to explain the action of the play for the benefit not only of those who arrive late but of those who care to remain through the performance.

John E. Hazzard is funnier than he has ever been before as one Bob White, who is conducting a series of week-end flirtations with a young lady who resides up the Hudson. He

poses at home as the captain of the "night boat." It is a fairly good alibi, but his mother-in-law suspects him and she sets about to surprise him in his romantic happiness. And of course she succeeds with the assistance of her daughter and the real captain of the boat.

Ada Lewis is the mother-in-law—amusing in all her moods, including the slapstick and the sentimental. She has a great sense of the grotesque, and it comes in for much exploitation. *Hansford Wilson* is her able assistant in the scene on the boat, appearing as an acrobatic though clumsy steward. *Louise Groody's* wholesome personality won high favor and her dancing is more skillful than ever. *Hal Skelly* was her able associate. *Ernest Torrence* gave a good character study of a Scotch sea captain, and *Lillian Kemble Cooper* was a most attractive Hudson River belle.

The chorus widened the eyes of all the male spectators. It was a very good-looking chorus. And it could dance well—and sing a little.

REID.

### Road Conditions Bad

That road conditions are terrible is a state of fact and not fancy, according to the producing managers, who claim that money is paid out in the one-night stands for extra stagehands and musicians as well as excessive charges for "incidentals" as well as baggage "hauls."

It is known that the Central Managers, with W. D. Fitzgerald of Allentown, president, has been most anxious to bring about some alleviation of road conditions as the way things are running neither the house nor the attraction is reaping any profit. Both the house and road manager say that the money goes to the "overhead," which includes a bank layout, they say, to the stage hands, both local and traveling.

Conditions are against producing for the one-nighters and unless some remedy is brought into the pit they will be forced to lay off traveling altogether.

### Start "Richard III" Rehearsals

John Barrymore has started rehearsals of "Richard III," which Arthur Hopkins will bring into the Plymouth Theater about February 26. Mr. Barrymore, having recovered from grip, which kept him from playing for ten days, has returned to "The Jest."

### "Honey Girl" Feb. 16

Sam H. Harris will produce the new musical comedy, "Honey Girl" at the Apollo Theater in Atlantic City on February 16. The book is by Edward Clark, the lyrics by Neville Fleeson, and the music by Albert Von Tilzer.

### New York Date of "Shavings"

Henry W. Savage announces the date of the New York premiere of "Shavings," as February 16. "Shavings" is a Cape Cod comedy adapted from Joseph C. Lincoln's well-known novel. Harry Beresford will have the principal role.



# STAGE NEWS OF THE WEEK

## SPECULATORS TO BE LICENSED

**Bill Introduced at Albany by Senator Kaplan Provides for Fee of \$100**

**T**HEATER ticket speculators in New York will be compelled to pay a license fee of \$100 a year, according to a bill introduced in the Legislature by Senator Abraham Kaplan of New York City.

The proposed measure adds a new section to the General Business Law, declaring theaters and other places of amusement to which the public is admitted upon the payment of a fee, to be public utilities, and no person or corporation shall engage in the business of selling admission tickets thereto, unless licensed therefor by the commissioner of licenses of the city or town or the Mayor where there is no license commissioner. The license fee is \$100 per year. It is a misdemeanor to sell any ticket at a price greater than 50 cents in advance of the regular price charged by the theater owners or proprietors. The bill was referred to the Judiciary Committee.

### Frances Nordstrom's Plays

Frances Nordstrom has written three plays and through them has established something of a record. Each of Miss Nordstrom's plays was promptly accepted by the manager to whom it was first submitted, and more important, all of the three were given a production. While it is true that the first two came to grief in the try-out towns with "The Ruined Lady" in which Grace George is appearing at the Playhouse, Miss Nordstrom has arrived on Broadway.

Miss Nordstrom's first play, "Room 44" was accepted by Cohan and Harris on the first reading. The play was tried out in Atlantic City and the author saw that much of the play, which in manuscript form had been naughty but nice, proved in the flesh to be merely naughty. It is reported that George Cohan observing this inclination of "Room 44" decided quite promptly that he didn't like it.

Her second play, "It Pays To Flirt" tried out by the Shuberts last spring, failed to pay, and after a brief road tour was withdrawn.

Miss Nordstrom long an actress, has been devoting herself to writing for the past six years, and in that time has won an enviable record and sizable royalties in vaudeville. To her credit are some fifty successful sketches of the two-a-day.

### Actors' Fund Request

The Board of Trustees of the Actors' Fund wish to call the attention of all professionals who go abroad to ask that, in participating in the ship's concerts which is customary on every trip, that the interests of their own charity, the Actors' Fund be also considered and to ask the Purser that one half the proceeds of these performances be sent to Daniel Frohman, the President of the Actors' Fund, at 1476 Broadway, New York City, and that a memorandum be sent as a voucher.

### Pittsburgh Raises Tax

City taxes on movies and other theaters and places of amusement are to be increased approximately 100 per cent. in Pittsburgh by the terms of an ordinance introduced in Council.

### Irish Entertainer Here

Talbot O'Farrell, billed as "the famous Irish raconteur," is here to make his fame and fortune in vaudeville, with his initial New York appearance scheduled for the Royal next week.

### Demand More Theaters

With the coming of prohibition has come the demand for new places of theatrical amusement in San Francisco. The Orpheum is to build a new house in addition to the one now on O'Farrell Street. The new one is to be erected somewhere on Market Street and, it is said, will cost \$1,250,000 and will be completed March 1, 1921.

Ackerman & Harris will also build a very large house on Market Street.

Now that liquors have been prohibited all the cafes are installing extensive theatrical features.

### Student's Play Produced

The School of the Drama of the Carnegie Institute of Technology has produced a new play, "Betty Jumel," written by Owen White, a student of the school. The first performance was given on January 22nd, and was immediately accorded the most enthusiastic reception of the season by the patrons of the school's presentations. The performance marked the second instance in the history of the school that a full length drama composed by a student has been produced. "Betty Jumel" deals with an episode in the life of Aaron Burr, and its setting is early nineteenth century New York.

### Sues for Divorce

Alice L. Owen, a member of "Look Who's Here" company which is now playing at the Studebaker Theater in Chicago, has entered suit for divorce against Harry Orville Owen, her husband. Owen is a dealer in hides at Gary, Ind. Mrs. Owen says, her husband has a comfortable income and asks that the court decree her and her son, James, a portion of it as alimony and support money.

Mr. and Mrs. Owen were married Jan. 6, 1917, and separated Jan. 4 this year.

## BRADY'S PLANS

**Many New Plays to Be Given Trial Productions**

William A. Brady has announced that he has accepted for immediate production a new play by a new author, Harry Chapman Ford; that he will within the next two weeks give trial productions to two other new plays; that he has entered into an arrangement with Jessie Bonstelle to conduct a string of stock companies in large cities the coming summer that a number of plays may be tested and that he will shortly sail for London to superintend the production there of "The Man Who Came Back."

"The Red" is the title of the play acquired by Mr. Brady from Harry Chapman Ford, and this will be placed in rehearsal immediately. On February 10th at the Plymouth Theater, Boston, Mr. Brady will present at a trial performance "The Wedding Ring," a new play by Owen Davis.

At the Lyric Theater, Philadelphia, on February 11th, Mr. Brady will present at a trial performance with James L. Crane and Alice Brady in the leading roles, "Opportunity," another new play, written by John T. Glynn and Owen Davis.

Mr. Brady will shortly be represented on Broadway by still another new play. This is "Man and Woman," by Benjamin F. Glazer and Carlos Bonhomme, in which Mary Nash and Holbrook Blinn have been meeting with success during a three weeks' road tour.

About March 1st, Mr. Brady will sail for London to superintend the production there of "The Man Who Came Back." He will produce the notably successful Jules Eckert Goodman melodrama at the Oxford Theater, London, in association with C. B. Cochrane, the English manager.

### Music Publisher Gives Dance

On Saturday evening, January 17th, G. Schirmer, Inc., 3 East 43d Street, New York, held a house dance and entertainment, in their palatial Victrola Salon, the largest in the country. The affair was attended by about one hundred and fifty members of the organization. E. R. Voigt, General Manager of The Boston Music Company, Boston representative of G. Schirmer and several branch managers were guests. McKee's orchestra provided wonderful music and Mazzetti did himself proud in the catering. It is the plan of the Executive Council of *The Round Table*, the G. Schirmer house organ, to hold these get-togethers regularly.

## IS THAT SO!

Ben Taggart has just completed a picture called the "Hidden Light" opposite Dolores Cassinelli.

Carl Eckstrom, who created the role of Malcolm Fraser when "Scandal" was produced in Chicago, has returned to the company.

Mary Newcomb (Mrs. Robert E. Edeson) is now a member of the cast of H. H. Frazee's production "My Lady Friends," now playing at the Comedy Theater.

At the big Actors' Fund Benefit Performance, which will take place at the Poincianna Hotel, Palm Beach, Fla., on the night of Feb. 27th, under the direction of Daniel Frohman, Norma and Constance Talmadge will make their debut in public as singers.

Sidney Phillips will leave vaudeville for a special engagement with Ed Wynn's Carnival, by arrangement with M. S. Bentham.

Mr. Bentham is also arranging for Mollie McIntyre to invade vaudeville for at least a brief tour.

At Oil City, Pa., Jan. 22, Miss Freeman who plays the lead in "Oh, Lady Lady" was compelled to leave for home at once, and Wanda Nell Gwynn was called on at 5:30 P. M. She played the performance without a rehearsal—and without a single hitch.

Alfred E. Henderson will give a talk on the Spiritual Trend of the Drama before the Verdi Club at the Waldorf, Friday afternoon, February 6th.

Otis Oliver, well known stock manager and producer, is in New York at present securing new plays for his summer stock companies.

Cornelia P. Lathrop has been appointed press representative of the Theater Guild.

Bert Starkey, the well-known Green Roomer, is trooping with Hop Hadleys Movical Revue, Wizard of Oz.

Sidney Phillips has just joined the Ed Wynn Carnival and is doing a scene with Lillian Fitzgerald, who is the featured feminine principal with the show. The show is at the Tremont, Boston, this week and will stick around the east for the present.

George O'Ramey has prepared a new vaudeville act which will have Clarence Senna getting away from his former routine of sticking at the piano and playing accompaniments. Clarence will sing a little, talk a little and play accompaniments when necessary. The act is at the Colonial next week.

Dorothy Phillips, wife of Mat Phillips, who was forced to withdraw from the east of the "Frivolities" on Jan. 13 owing to a nervous collapse is steadily improving, but will not return to the east of the new G. M. Anderson revue. Instead, Mrs. Phillips will be seen in support of Florence Reed in her next picture.

Lubovska, who is to appear Sunday evening at the Greenwich Village Theater in her dance recital, sails early next month for Paris where she will have her first Continental appearance.

## TEN YEARS AGO TODAY

Laurette Taylor Leading Woman in "Alias Jimmy Valentine."

Louis Calvert Produces Shakespeare's Twelfth Night at New Theatre.

Pauline Frederick Leading Woman in "Fourth Estate" in Chicago.

Murdock Resigns as President of the Independent Alliance.

Percy Williams Signs Nora Bayes and Jack Norworth for Vaudeville.

Richard Carle Musical Comedy Star Enters Vaudeville Arena.



### NONETTE

Now Starred in Vaudeville and Singing "When My Baby Smiles at Me" to Great Applause. Soon to Be Featured in Alonzo Price's New Musical Comedy.



## AT THE VAUDEVILLE HOUSES THIS WEEK

PALACE GOES  
DANCE CRAZYGlenn and Jenkins Make a  
Black-Face Hit

Fully half of the acts on the program at the Palace Theater this week give due warning that they are out and out dance acts, and it seems at any moment that the others might become the same. The best part of having such a host of terpsichorean exponents on one bill is that they are all good. The *Du For* brothers are always pleasing with their lightning steps, and win many a hand of applause thereby. They would probably win more with new material in their spoken lines.

"Chin Toy" is the new musical romance for Howard and Clark. Joseph E. Howard, with the aid of I. D. Kernblum, wrote the music, and the star of the production is Ethelyn Clark, for some years the singing partner of Mr. Howard on the vaudeville stage. In the little sketch, Mr. Howard plays the part of the artist. This artist is at work on a great painting, "Chin Toy", a picture of Chinese peasant life in the provinces hence the setting for the play is in Paris, where coolies abound. It is a good act, and pleases the audiences highly with its pretty girls and draperies. The cast is quite large, and well known in vaudeville circles.

William Seabury is busily at work on his second week at this house. His act is well worthy of the repetition, and the pulchritude of the girls in the act is noticeably increasing. Glenn and Jenkins made the laughing hit of the performance. It is a black-face act, the two men appearing in snappy porter uniforms, threatening each other with dire ruin in true darky fashion, and a new style of dancing with brooms as partners that is at once ridiculous and clever.

There were those in the house however, who were none too eager to share in the ovation the team received. They were the occupants of the first five or six rows of orchestra chairs. The dust from the very active brooms of the performers upheaved into their noses and throats and caused much coughing and sneezing and discomfort. They alone desisted from enthusiastic applause.

Belle Baker is in splendid voice, and the best of spirits as well, and sings her old songs, and a whole lot of new ones, too. Her singing will stand out on any bill, and she will continue to rule as a favorite as long as she cares to appear. Dorothy Shoemaker and her company give a little one-act play called "Life." On a poor bill, it would be a headline attraction, but at the Palace, it merely "went well."

Geo. N. Brown closed the show with his act called "Pedestrianism," his opponent being an extremely pretty girl in a Kellerman habit. The opening act was a distinct novelty. *Al Golem and Company*, including two lithe and beautiful Persian girls, performed some thrilling and marvelous gymnastics in the manner that used to delight the eye of His Majesty, the Shah of Persia.

RANDALL.

Glenn and Jenkins a Big Hit at the Palace—  
Carroll and Wheaton and Frances Pritchard  
Score at the Alhambra—Rooney and Bent  
Very Popular in Second Week at Colonial

## PALACE.

FINE BILL AGAIN  
AT THE ALHAMBRAHarry Carroll and Anna  
Wheaton Prove to Be  
Headliners

A tremendous audience again came out to witness the usual excellent bill of vaudeville which Manager Munsell had in store for them on Monday evening. Harry Carroll and Anna Wheaton were the headliners, and they lived up to their reputation by an excellent performance. *I'm Always Chasing Rainbows*, the song of which Carroll wrote the music and McCarthy the words, still seems to be the ingredient that gets Harry the attention and interest of the audience.

Miss Wheaton's charm is as well known as it is distinctive. She has a rare ability for putting songs across with a bang.

Ryan and Ryan opened the bill with a set of eccentric dances that was positively funny, so much so that the audience laughed heartily—quite a feat for an opening turn nowadays. Following them were the *Four Melodious Maids*, who also kept the ball rolling with their songs. Those receiving the most applause were Peggy, My Baby's Arms, High Brown Baby's Ball and, of course, the favorite of all, *Dardanella*.

The lyric quality of their voices is certainly not extraordinary, but they sing in unison constantly and that is something to be thankful for, because many quartettes in vaudeville do not seem to adhere to this rule. Rice and Weiner were to go on next, but did not appear, and Wellington Cross filled their place. This gentleman has a pretty trio of girls and a fairly clever duo of gentlemen—but—as they say on the street, "Where did he get that voice?" However, his little aggregation helped him to receive an enthusiastic reception.

Marie and Mary McFarland helped to celebrate "Music Week" with a light concert program. They were a genuine hit. Allen Schofield at piano. Sam Mann and Company, with their skit, "The New Leader," written by Aaron Hoffman, struck a happy medium with their nonsense. The acting in this turn is nothing to brag about. The "beer" stuff is exceedingly humorous.

Frances Pritchard and Company, in their little dance fantasy, were par excellence. Her assistants, Mr. Snow and Mr. Columbus, were valuable with their foot work. Miss Pritchard received quite a large quantity of applause.

Harry Breen was next with his "nut" idea, and was passable. One lady in box next to us stated that his "kid" songs brought back childhood memories. Then came Carroll and Wheaton, followed by the Curzon Sisters, with their fantastic flying turn that was a splendid ending to the evening's program.—NURNBERG.

AVERAGE BILL  
AT THE COLONIALRooney and Bent Still Fa-  
vorites at This House

Once again the Pat Rooney and Marion Bent turn, "Rings of Smoke," assisted by the splendid Mlle. Marguerite and the charming Miss Fermoyle, triumphed. It is their second week at the Colonial. Pat must be making money, for we notice he has added a brilliant diamond ring to his finger, which stands out prominently throughout the whole of his performance.

Rooney's dancing is as agile as ever, and he remains the same untiring entertainer always. Few dancers in vaudeville today are as willing as he is to work themselves to death for the pleasure of an audience. And the work he does is hard work, too. Anybody who doesn't think so, need only try it to be convinced. Mlle. Marguerite's piquancy is a great addition to the act, her dancing with Frank Gill being one of the big features.

James and Etta Mitchell opened the bill with an athletic demonstration called "Fun in the Air." They were received with enthusiasm. Following them were Coral Melnotte and Edna Leedom with their songs, *All the Quakers Are Shoulder Shakers*, *Down in Quaker Town*, *Poor Little Butterfly* and *When You're Alone*. These young ladies are not remarkable singers, but they work hard and this helps them to score. Personally we believe they have a tendency to overact, especially Miss Leedom.

After them came Elsie Pilcer and Dudley Douglas in an excellent dancing fantasy that consisted of entrancing gowns, snappy sayings and smart songs. Miss Pilcer is an attractive actress and she dances exquisitely. She imitated Gaby Deslys superbly and her French accent added much to its success.

Lloyd and Christie, two gentlemen from the South, were very much enjoyed with their witty and original jokes. The southern drawl of the gentlemen is true to the point of the southerners. George Choos then offered Eddie Vogt in "The Love Shop," a rhapsody in velvet, silk and lace by Mahirn. The designs are by Kiviat. Book by Fred De Grosac and music by Walter L. Rosemont and lyrics by Darl MacBoyle. After a thorough perusal of the act we would say that it is nothing else but a display of gorgeous gowns. It is that, however, to the Queen's taste.

After intermission George Austin Moore triumphed with his songs and stories.

He presents a very natty appearance and certainly knows how to tell a story and sing a song so that everybody is highly entertained. His experiences overseas must have been largely concerned with the African troops, because his stories are impregnated with negro characteristics. There are few story tellers, however, who can beat him at coon stories.

Pat Rooney and his lively gang then performed and De Lano and Pike ended with an amazing acrobatic offering.

NURNBERG.



## PARIS SEASON FULL OF ACTIVITY

### Theaters in Demand—Many Foreign Enterprises Started—Film Stars Hard at Work

THE Paris theaters have started upon the first season of Peace with plentiful activity. Just as the season was about to begin, the Actors' strike, here as elsewhere, brought delay and discord, owing to the attitude of the music-hall managers. The shocking abuses that have flourished for years in the variety theaters here, and even on the legitimate stage, caused the actors to form a Trade Union last Spring, and it was their efforts to obtain reforms and a standard contract from the managers that caused the strike. It lasted twelve days.

The intervention of the Minister of Fine Arts brought it to an end, and the actors gained almost a complete victory. During the strike M. Henry Bernstein was very active on behalf of the Actors' Union and the first performance of the revival of his play "The Thief," was given for the Union fund.

Owing to the strike several music-hall managers have refused to sign the general agreement. M. Volterra declares he will employ no more union artists or employees at the Casino; The Folies-Bergère has been turned into a dancing hall. A great many dancing halls are being opened and several little theaters have been converted into temples for fox-trot worshipers. A tremendous scramble to secure theaters and produce new plays, is rapidly developing, and authors are becoming managers of anything that boasts a stage, as the surest means of getting their works produced.

Perhaps the most important new play, brought out this Autumn, was Sacha Guitry's "Mon Père avait Raison," (Father was right,) at the Porte-St. Martin. It marks the reconciliation of Sacha Guitry with his father, the famous Lucien Guitry. Both father and son appear together, and what is even more curious, play the same part. That is to say, in the first act Lucien Guitry is the grandfather, Sacha, the father, and a child the son of the family; in the second act, twenty years later, the grandfather is dead, Lucien Guitry plays Sacha's part grown older, and Sacha plays the child, grown up. Both are excellent, and Yvonne Printemps (Mme. Sacha Guitry) is attractive.

The Comedie-Francaise gave a new two-act drama by Pierre Wolff that over-reaches itself in aiming at effect, and Maeterlinck's masterpiece "Interior." The Opéra-Comique produced successfully Henry Pevrier's "Gismonda," which has already been heard in America during the war. A new opera house has opened under the management of Mme. Gheusi and Deval. It is the old Vaudeville theater, and the initial offering was Massenet's "Cleopatra" with Mary Garden in the title role. While the star has been enthusiastically acclaimed, the work has been rather criticised.

The Gaité-Lyrique made a charming revival of Offenbach's "Belle Hélène," with Max Dearly and Mme. Carré; and a Russian operatic company is paying us a visit at the Champs-Élysées. Among the plays there are many revivals. "The Thief" is making a rich harvest although Mme. Simone and Guitry are sadly missed; "The Hawk" brings

back André Brulé; the "Vieux Marcheur," Albert Brasseur. "Phi-Phi" the musical comedy hit of last year is nearing its 500th performance; several mild comedies "Souris d'Hotel," "Amour quand tu nous tiens," and revues, abound.

Sir Alfred Butt's theater has failed, and is to be converted into a moving picture theater by Frank J. Gould. A great many moving picture stars are over here at present. Fanny Ward is at work upon a big new feature and Arnold Daly is making a new serial in, and around, Paris. He is assisted by Henry Houry, the French director who will be remembered in America for his work with Francis Bushman.

Albert de Courville, the English manager, has secured the Marigny Theater on the Champs-Élysées, where he will give revues. During the war he brought his revues to the Folies-Bergère, beside which there were: Miss Lena Ashwell's company at the Albert I, Sir Alfred Butt's Palace Theater, and the Alhambra.

A number of English enterprises will be launched again this year. Now Mr. Ziegfeld!

TOR DE AROZAREND.

## SHEILA TERRY AT THE 81ST STREET

### Dainty Dancing Star Wins New Plaudits

Sheila Terry heads the current week's bill at the 81st Street Theater, in William B. Friedlander's little skit, "Three's A Crowd," and needless to say wins new conquests. She is a most appealing bit of femininity and as full of verve as an electric wire. Harry Peterson and Garrison Jones perform the functions of her two suitors and gain the approval of the audience without stint. The entire act was received with enthusiasm.

Chief among the acts which make up the supporting bill are Bessie Browning and Jack Denny. Miss Browning has a type of character song all her own, and an equally distinctive manner of delivering her material. Her humor is quiet but sure, and made such an impression on the guests assembled at the 81st Street Theater, that they refused to stop applauding even after things were all set for the next item on the program. Mr. Denny plays into her hands excellently, and his solo number in which he kids the orchestra leader is good comedy in itself.

Rekoma, the "gentleman equilibrist," than whom there is no more perfectly calm and deliberate young man in the known regions of the world, opens the show with a fine and unusual assortment of "equilibrisms."

Mabel Burke assisted by Sidney Forbes in an old time and modern song revue were on second. Their work is nice, but they were received without enthusiasm. Probably the reason is that the act smacks rather strongly of the days when every moving picture show had its illustrated song singer.

Bruce Morgan and Franklyn Gates, who follow, call their act "The Personification of Nonsense." They are for the most part decidedly funny.

MARTIN.

## NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Dardanella	Four Melodious Maids
When My Baby Smiles at Me	Nonette
All the Quakers are Shoulder Shakers	Melnotte and Leedom
Carolina Sunshine	Sidney Forbes

## SNAPPY BILL AT THE RIVERSIDE

### Sophie Tucker Heads the Galaxy of Stars

The big act at the Riverside Theater this week justifies all expectations, for Sophie Tucker and her musical boys have a nifty little program of modern songs, accented in Miss Tucker's individual manner. For a very insistent encore, she sang Dardanella, and for the rendition she wore a fetching costume with Grace La Rue's hat.

Sig. Friscoe played all over a xylophone with four bats in the sweetest of melodies, and as an interesting experiment competed with the canned music of a phonograph. The latter machine really re-created all the tones of Sig. Friscoe's, and was invented by one of East Orange's local lads, a young chap named Tommie Edison.

Ford and Cunningham, in "Even as You and I," were unable to appear, and in their place came Farr and Farland, two men who did very, very poorly, and received almost no applause whatever. Keegan and Edwards were considerably better, with an odd ukelele-shrieking accompaniment to a parlor version of the Arizona classic.

Frankie and Johnnie Powers and Wallace, with a beautifully intoned Macon drawl, made a pretty fair hit. Their comedy is good and wholesome, and comes out the stronger with the touch of pathos in their act.

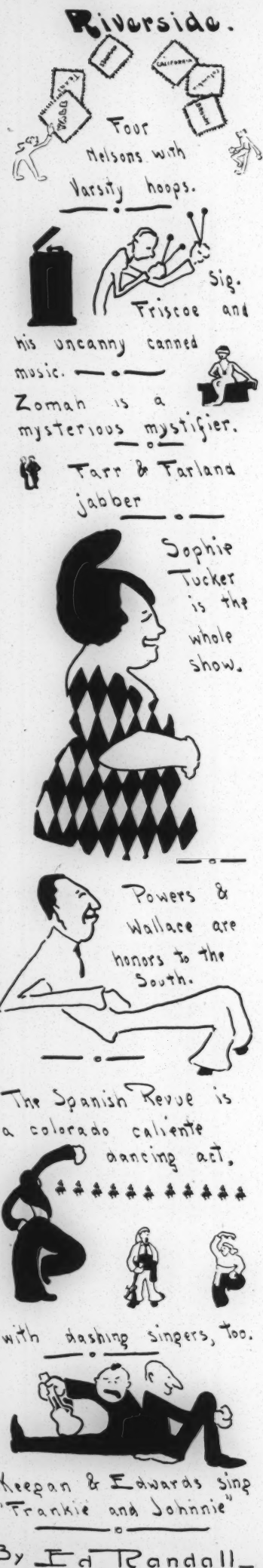
Four Nelsons opened the show with about 487,395,453,276 hoops, all kept rolling about in a most amazing fashion. They also varied their routine by the introduction of some new stunts with the diavolo, which many will remember as a game which threatened to become popular about the time of the advent of ping-pong.

Madame Zomah sat on high and read minds. Her confederate stepped around in the audience, and the routine of the turn mystified everybody, even the ushers. The Spanish Revue had the same act that they gave recently at the Palace Theater, and made a hit, even though the language used was unfamiliar to the hearers.

Randall.

## Frank Phelps Managing State-Lake, Chicago

Following the departure of Harry Singer for a four weeks pleasure trip to the coast, prior to his assuming new duties with the new Orpheum organization in New York, Frank Phelps has been appointed manager of the State-Lake Theater, Chicago. Mr. Phelps is not new to vaudeville. For some few years he was travelling representative for the Shuberts and in 1913 was managing the Princess Theater in Chicago. The following year he left for Duluth where he was general manager of the Cook enterprises which position he resigned to take over the State-Lake.





### Show at Fifth Avenue Helped by Sandy Shaw

An exceedingly monotonous and slow bill of eight acts graced the boards of the Fifth Avenue last Thursday afternoon. *McConnell* and *Austin* in a clever bicycle riding offering, opened. Following them was *Sandy Shaw*, a Scotch comedian and he scored heavily with his fine impersonations. First, he appeared in a Highland uniform in which he sang a Scotch ditty. Second, in a sea captain's outfit, in which he sang a song that had the audience whistling and humming it because of its distinctively catchy strain. Third, as an old-lady, etc. At the end he recited very dramatically and stirringly a poem which was written for the Scotch soldiers in the war called "Ladies from Hell".

He, and *Jas. Grady* and company following with their playlet "At the Toll Bridge," were the two best acts of the afternoon. *Grady's* skit contains a good plot and a small cast that add good support to it. *McCormack* and *Irving* were next in a song and pitter-patter turn that was just passable. *Oh, By Jingo*, sung by *McCormack*, was the only song that went well. This deserved special commendation. *Buddha* as sung by *Miss Irving* was decidedly poor. The old gag "don't give your right name," which he shouts when a gong sounds is trite and should be eliminated from the act.

Despite the enthusiastic reception that the *Tennessee Ten* got, they are a small time aggregation. They make a big flash, but after a thorough perusal of their routine one is slightly impressed. *Pedestrianism* following received a fair amount of applause. *Marion Ardell* of Los Angeles and *Geo. Brown* in the last part of their turn had a pleasing effect for the eye.

Then came the headliners of the bill, *Ryan* and *Healy*. They received quite a reception, especially after the eulogy to the "wine bottle". If they would cut part of this eulogy, it would be far more appreciated. *Chiyo* and *Chiyo* ended the bill by dancing, juggling, and balancing on pedestals. The gentleman had a few mishaps, but they were fair.

NURNBERG.

### Theater Assembly Study Day

Study Day of the Theater Assembly, Mrs. J. Christopher Marks, President, will be held in the North Ball Room, Hotel Astor, Friday, February 6th, at 2 o'clock. "The Sign on the Door" is the play for discussion under the direction of Mrs. John Martyn Scoble. Mrs. Albert Leon Page will present the Topics of the Day, after which Alfred E. Henderson will present The Henderson Players in "The Dear Departed" by Stanley Houghton.

### Moss Forces Together

The entire B. S. Moss forces, including the booking and publicity and advertising departments, have moved to the Broadway Theater Building, at 41st street.

On January 26, at 1817 Coney Island Avenue, after a long illness, Isabella Morton, sister of Agnes Elliot Scott.

## NEW ACTS IN VAUDEVILLE

### Wellington Cross and Co.

Song and Dance Revue with a Lot of Snap and Melody

*Wellington Cross* has a new singing and dancing revue that is quite interesting and satisfying for a big time presentation. Cross opens the act with a humorous supposed-to-be prologue that starts the turn off splendidly. The prologue tells of the working of the act. The full stage setting contains the usual mixture of draperies, borders of flowers, and sparkling trimmings which acts of this kind always use. At the opening *Ted Shapiro* sits at the piano ready to tackle the ivories and on top of the piano sits *Nancy Bell*, a charming young lady of the blonde type, who displays a smile that is irresistible. She sings fairly well although her voice is nothing to wonder at. Here dancing is the ingredient that makes her popular with the audience. *I'll Change Your Name to Mine* is the first popular song which they use and is sung by *Cross* and danced to by *Miss Bell*. *Marion Saki* then makes her appearance in a high kicking dance that is executed with nimbleness and skill. She is dressed in a Chinese costume in which her personality stands out prominently. Two young people, a young man and young girl, then do an eccentric dance that is funny and bright. Their names are not mentioned on the program, but it should be. Following them *Cross* and *Miss Bell* sing *An Old Fashioned Garden* done in a costume of the time of 1861. The dance they do with this song seems to be an old fashioned minuet. Again *Miss Saki* makes her appearance in a skirt dance that is also executed with vim and vigor. *Shapiro* then plays *Dear Old Pal of Mine* as a solo with embellishments that are harmonically pleasing. After this *Cross* again warbles. *Aphrodite Get a Nightie* that did not seem to go so well at the Alhambra. The burlesque mind reading bit with *Shapiro* as the "medium" was omitted from the act. Their best song of the turn then followed, called *Where There's a Girl There's a Boy* sung by *Cross* and *Miss Bell* with a snappy dancing ensemble that ended the performance.

NURNBERG.

### Blaneys Increase Casts

Harry Clay Blaney has engaged the following new members for the Yorkville and Prospect Theater Stock Companies in New York: Ninita Guy Bristow, Blossom Baird, Barbara Bertrand, Dorothy Burton, Ella Cameron, Bessie Eyton, Antonette Rohte, John A. Butler, Edouard D'Oize, C. Nick Stark and Frank Ford.

### Francis Pritchard and Co.

One of the Best Singing and Dancing Revues of the Season

*Miss Pritchard* has an excellent dancing and singing turn that can be said to be one of the best in vaudeville. Two young men are wooing the same girl, and when one of them asks her for her hand she replies that the only way to get into her heart is to dance there. This is carried out in "one" with a medley of published songs that have been worded to fit the idea. Full stage is then used for the dancing duel between the eager young men. *Miss Pritchard* does an impersonation of *Frisco*, *Bessie McCoy*, *Ann Pennington*, *George White* and *Marylenn Miller*. Her *Frisco* bit is the most original of the lot. Her assistants are *Charles Columbus* and *Nelson Snow*, and they are clever eccentric dancers. Their musical numbers that are especially catchy are *She's a Jazz Vampire* and *Dance Your Way Into My Heart*. The act contains some very pretty and attractive draperies that give it a very dressy appearance. It was written by *Arthur Swanstron* and *Carey Morgan*, and goes under the general title of "You'd Be Surprised." *Arthur Klein* is sponsor for the act and is to be congratulated.

NURNBERG.

### George Damerel and Myrtle Vail

"Hearts and Clubs" Proves Rather Dull Comedy Sketch

"Hearts and Clubs" is the title of the skit which *George Damerel* and *Myrtle Vail* offered to the Fifth Avenue patrons. To continue the metaphor suggested by the title, it is anything but a trump card, and comes within an ace of not getting over at all. Its story is as old as the deuce. A woman neglects her husband and home and becomes a leader of the votes-for-women brigade. *Hubby* has all the housework to do and is none too happy over it. So he decides to revolt. The only hearty laugh in the entire skit is where the wife decides to leave with only the clothes she came with when she was married. She therefore proceeds to undress and dress in full view of the house which responds with mirth. Of course the end is obvious. There is a grand reconciliation and the curtain falls on a fond embrace. Almost none of the comedy lines registered, and the two songs were interpolated with small success. For a team of the recognized ability of this team, the play is without merit of any kind, and has probably been discarded by the time of this writing.

MARTIN.

## TWENTY YEARS AGO TODAY

Mable Taliaferro Duplicates Success in Children of the Ghetto.

Sara Truax adds "Much Ado About Nothing" to her Repertoire.

Mrs. Fiske Triumphs as Becky Sharp at Lyceum Theatre.

John Drew Presents "The Tyranny of Tears" at Academy.

Marie Dressler Headliner at Proctor's 23rd Street Theatre.

Montgomery and Stone Back to Palace After Success in London.

Chauncey Olcott Sings In A Romance of Athlone.

Maude Adams Continues In The Little Minister at Criterion.

## INTERESTING BILL PLEASES AT THE ROYAL Owen McGivney in Splendid Protean Act

A pleasing bill of nine acts occupies the boards of the Royal this week and Tuesday afternoon a fairly large crowd witnessed an admirable performance by all concerned.

The act that received the most enthusiastic applause was *Owen McGivney*, in a quick change dramatic offering that was amazing in every sense of the word. He deserved every bit of it. This distinguished protean actor presented "Bill Sikes" from Dicken's *Oliver Twist* and in this character he was splendid. The astounding quickness with which he changed from one individual to the other had the audience in constant surprise and wonderment. This act is certainly one of the most interesting turns on the vaudeville stage of New York at this time.

*Lucy Gillett* opened the bill with a juggling and balancing presentation that was also of the wonderment type. She is called the Lady from Delft and her setting consists of a Holland house that is exceedingly picturesque. A Dutch gentleman with wooden shoes acts as an assistant, and he injects into the turn a Dutch atmosphere. Following them was *Luba Meroff* assisted by brother *Ben* and sister *Sonia* in a dainty offering of popular songs and Russian dances. Some of their numbers were *Nobody Knows and Eyes*. There is too much spotlight in this turn that made a dull appearance and there is nothing dull about the working of the trio.

*McGivney* then appeared and after him came *Arthur Deagon* the musical comedy favorite of days gone by. He was heartily enjoyed. *Frank Dobson* assisted by his bevy of pretty girls in an ideal musical fantasy that was written by *Frank Stammers*. It is a very flashy act, but as to the plot, well maybe there isn't any.

After intermission *George McFarlane* sang a number of songs that were good. He was ably assisted at the piano by *Herbert Lowe* who rendered sympathetic accompaniments. *Jean Adair* and Company in their skit called "When Ella Comes to Town" was slow and hard to understand. However, it speeded up a bit at the end and received fairly good applause.

*Harry Kranz* and *Bob La Salle* with their songs and foolishness were a hit. The song *Come Play With Me* was their best bet. *Sylvia Loyal* and Company with her pigeons ended the bill effectively.

NURNBERG.

### Open New York Office

Van Horn & Son, theatrical costumers, established in 1852, in Philadelphia, by A. R. Van Horn, have just completed a new factory, with a capacity of three to four hundred costumes per week, with a large staff of expert designers and artisans.

The firm is composed of *Jennie S. Van Horn*, widow of *Alfred Van Horn*, and her son, *Rollin W. Van Horn*, who is general manager.

A recent addition to the business is the new department of men's custom tailoring and uniforms and liveries. The newly established New York office is at 1520 Broadway.

SOME HIT  
**CAROLINA  
 SUNSHINE**  
 SOME HIT

VAN AND SCHENCK'S BIG HIT  
**ALL THE BOYS LOVE MARY**  
 A Great Comedy Song

A REAL HIT  
**THEY'RE ALL SWEETIES**  
 Going Bigger Than Ever

A BEAUTIFUL IRISH BALLAD  
**EVERY TEAR IS A SMILE IN  
 AN IRISHMAN'S HEART**

SOME HIT  
**CAROLINA  
 SUNSHINE**  
 SOME HIT

# HARRY VON TILZER

## When My Baby Smiles at Me

Words by Andrew B. Sterling and Ted Lewis

When my baby smiles at me

Vamp Voice.

My baby's eyes are as blue as the sky  
 My baby's lips are as red as the rose  
 gold-en hue - the kind I i - de - al - ize  
 Kis - ses me - well I just can't ex - plain  
 there is noth - ing in this world - just like my ba - by  
 all the world is filled with love - just like my ba - by  
 me - my heart goes roam - ing to  
 smiles at me - There's such a won - der - ful light in  
 light that means just love  
 har - mon - y I sigh  
 Ba - by smiles at me.

**HARRY VON TILZER MUSIC P.**  
 BEN BORNSTEIN, General Manager  
 HERMAN NCK

CHICAGO—STATE LAKE BLDG.  
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BOSTON—220 Tremont St.  
 Billy Harrison, Mgr.

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 Suite 705. Harry Link, Mgr.



HANDS YOU ANOTHER SURE FIRE KNOCK OUT  
TED LEWIS' Great, Big Hit in the Greenwich Village Follies, N. Y.

# Smiles At Me

Music by Bill Munro

as blue as sum-mer skies — my ba-by's hair — is  
as sweet as sug-ar coone — and when my ba — by  
ba-by's near — I'm hap-py all — the while — for  
sun comes out — keeps shin-ing all — the while — and  
Chorus  
For when my ba — by smiles at  
me — dis-e — and when my ba — by  
won't light in her eyes — The kind of  
The kind of love — that brings sweet  
it's just a glimpse of heav-en when my  
For when my me.

SOME HIT  
**CAROLINA  
SUNSHINE**  
SOME HIT

A COMEDY RIOT

**HE WENT IN LIKE A LION AND  
CAME OUT LIKE A LAMB**

A BARREL OF LAUGHS

**WHOA! JANUARY**

Good for Any Time

A CLASSIC BLUE SONG

**I AINTEN GOTTEN NO TIME TO  
HAVE THE BLUES**

SOME HIT  
**CAROLINA  
SUNSHINE**  
SOME HIT

CO. 222 West 46th St., New York

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Herman Darewski Music Pub. Co.

# IN THE SONG SHOPS



You can't build a house on shifting sands. This is a bromide, and yet many who have come into and gone out of the popular song game have never become well enough acquainted with it to realize its full meaning. The constant changing of help in any line of business is never conducive to success. And yet, some publishers continue to do this year after year.

Leo Feist and Remick are good examples of success in the music game, but they wouldn't be as successful or as well established if they made a practice of hiring a new professional manager or a new set of "pluggers" every few months. If there were less temperament in some of the firms there would be a great deal more business done every year, and there wouldn't be any necessity for having to change help every month or two. The main idea in the business world today is to hold loyal and competent help, and the best way to accomplish this is to treat a man as if he were a human being, in addition to appreciating his work. No other publisher in the world changes his help as often as many popular song publishers do. And why should music publishers do it?

## Many Well Known Vaudeville Acts

have told Harry Von Tilzer that his *When My Baby Smiles at Me* is about one hundred per cent better than Irving Berlin's song called *When My Baby Smiles*.

"Acts not only told me," Harry said, "but jobbers and dealers have said the same thing. And don't forget that my song is getting the big play on all the phonographs. Berlin is not getting anywhere with his song, and I don't see why he should. He admitted to me that he didn't write his song until the end of October, when the one I am putting out was written in August. I got *When My Baby Smiles at Me* in September. I was in Rector's one night when the band struck up a melody I had never heard before. I immediately recognized it as a hit melody and wondered who published it. I asked one of the boys, who told me that it was an unpublished number that had been written by the piano player. I told the fellow if he'd give it to me I'd get Andy Sterling to write a lyric for it and go after it as soon as I had *Carolina Sunshine* well under way.

"I took the song and had Sterling write the lyric. That was early in September. The boys continued to play it in Rector's until I asked them to stop. I told them that some one might hear it, and find it was unpublished, grab the title and part of the melody. Then when I was all set in December to go after the song Berlin comes out with his. Berlin can do as he likes with his song now. I'm not worrying. My imprint on a song means a great deal more to the music-buying public than his ever will. Dozens of acts who have heard his song have come to me saying they want to use our *When My Baby Smiles at Me*, as there is nothing to his number. Just now Ted Lewis is a sensation with it in the "Greenwich

BY E. M. WICKES

## Many Acts Say Harry Von Tilzer Has Better Baby Song—Fred Forster After Performers Again—Ray Walker Incorporates Music Company—Syndicates Laugh at Ten Cent Music

Village Follies," and the *Cameron Sisters* are a riot with it every night at the Ziegfeld Roof Frolics.

"With *Nonette*, *Charley King*, *Harry Fox*, *C. Purcell*, and a hundred others featuring every day. We have a natural hit, and I can't get copies fast enough from the printers to fill orders, so why should I fret?"

Morton Ascher, who travels on the road selling orchestrations for the Emil Ascher Music Co., is also handling Meyer Cohen's catalogue. He leaves town this week to cover the Middle West for his father and The Meyer Cohen Music Co. Phil Moore is working the New England states.

### Fred Forster

the Chicago publisher, is out after vaudeville acts again. For some time Fred has been devoting all his time to orchestras and the phonograph companies. Forster has a new number called *I'm Waiting for the Ships That Never Come In*, which was featured by Byrns and Gehan at the State-Lake Theater in Chicago last week. *Sweet and Low*, another Forster publication, is being exploited in Chicago in connection with a feature photoplay. The *Misses Holt* and *Rosedale*, now starring in "Hello, Alexander" at the Garrick Theater, Chicago, are a big hit in the show with *That Naughty Waltz*, which Forster is turning into a second *Missouri Waltz*.

Van Alstyne and Curtis are making rapid strides with their catalogue. Josephine Taylor, the headliner at the Edelweiss Gardens, in Chicago, is featuring their *You'll Never Know*. They are having *Railroad Blues* exploited with a film at the State-Lake Theater.

William Jerome is getting a big guarantee—and he's worth one—from Harry Von Tilzer to write exclusively for Harry. Jerome is a real song writer. And when cheap politics are not permitted to interfere he is a consistent hit writer.

### Some Managers

of the syndicate stores—not Woolworth's—laugh at music salesmen who

try to sell them ten-cent music. Several managers told one salesman that they were going to get rid of all their ten-cent music, as there isn't enough profit in it, and make a big display on the thirty-cent numbers.

"We'll get the hits," one manager said, "and Woolworth can have what's left. You couldn't give me ten-cent music now, but any time you have thirty-cent numbers, and the quicker the better, come in and see me."

W. C. Handy, of Pace and Handy, is getting more orders for his "Blues" since he raised the price than he did when they were ten-cent numbers.

### Thomas & Walker

have organized a music corporation to publish and sell music, as well as to engage in the manufacture and sale of phonograph records, music rolls, and musical instruments. Fifty-thousand shares of the stock at five dollars a share are offered to the public. Ray Walker and his partner hope to interest several thousand musicians in this concern, who as stockholders, will become regular boosters for the corporation. Many of Ray's friends have already subscribed to the stock. He is limiting the shares. No one may buy more than ten, and Ray prefers to have each subscriber take two or three. The corporation has leased offices in the Gaiety Theater Building and will start the business ball rolling February 1st.

### The Victor List

for February has some good popular numbers, including *Peggy*, *Dardanella*, *Freckles*, *Bye-Lo*, *I'm Like a Ship Without a Sail*, *While Others Are Building Castles in the Air*, and *Poor Butterfly Is a Fly Gal Now*. Out of these seven numbers Feist has two and Fred Fisher two.

### Music Week

in this country is being celebrated this week at the Grand Central Palace. The idea is to bring to every one in this country the value of music. All over the country special con-

certs and recitals will be held in churches, libraries, schools and factories.

Some of the so-called high-brow musicians may be laboring under the impression that they are responsible for the present craving for music, but they are not. This new craze for music in all forms started during the war, and the men who really started it, or were responsible for its success, were the popular song publishers, popular singers and "pluggers." It was the light popular song that the soldier boy sang as he prepared for battle, and it was the same kind of a song that he sang and heard sung during his hours of leisure or rest. The song book that was made up for the A. E. F. by the Y. M. C. A. contained some eighty popular songs. Thousands and thousands of farm hands and small town boys who never gave a thought to patronizing or buying music before the war developed a love for it as a result of their trip to the camps and France. And it was the light popular song, with the easy lilt, that opened up to them the treasures of music.

Frances Carroll, a member of the staff of the Broadway, and the Rev. James Quinn made such a hit with the show they put on at St. Patrick's Cathedral a short time ago that they have been engaged to give a performance with the entire cast of 150 at the Commodore on Lincoln's Birthday. On Washington's Birthday they will take the company, which is a minstrel-musical comedy combination, to Ossining and give a show for the benefit of the prisoners. Father Quinn wrote the entire show. Miss Carroll believes that if he hadn't become a priest he would have been a successful Broadway playwright.

### The Henry Burr Music Corporation

has been making a big display of its numbers at the Music Show now being held at Grand Central Palace. *Oh, My Lady, I've Found the Nesting Place of the Blue Bird* and *I Like to Do It* are the feature numbers. The Burr firm is the only one to have a booth at the show, which is in charge of Ray Perkins. As a result of having a booth at the show Mr. Perkins and Mr. Kirkeby have made many new friends for the Burr catalogue among music buyers, record and roll makers.

### Sailor Reilly Picking Songs

Sailor Reilly, the well-known singing "gob," who won his sobriquet by singing everywhere, in the open and in the theaters during the drive for recruits for the navy and during the Liberty Loan drives, is returning to vaudeville. He is breaking in this week in a nearby suburban town but is not appearing in sailor outfit as heretofore. Last week Sailor dropped into some of the song publishers and tried out some of their new numbers.

### New "Blues" a Hit

All indications point to another Berlin hit in the new "blues" number that Messrs. Wilson and Bibb wrote entitled *Profiteering Blues*. The Bibb of this song-writing combination is the same Irving Bibb that for years was the western manager for the Broadway Music Company.

## FIVE YEARS AGO TODAY

Brady Produces "The White Feather" and the "Rented Earl."

Nazimova Headline Act at B. F. Keith's Palace.

Bernard Shaw's "Androcles and the Lion" Pleases at Wal-lacks's.

"90 In the Shade" A Delightful Musical Comedy at Knickerbocker Theatre.

Charles Clary Accepts an Engagement with Griffith-Mutual Forces.

John Mason Star in Famous Players' Photo Play "Jim the Penman."

Fritz Scheff Presented by Mr. Bosworth in "The Pretty Mrs. Smith."

Marguerite Clark Charms In Lasky's "Goose Girl."





# MY CAIRO LOVE

**A COLOSSAL HIT!**  
*Surpassing All Predictions!*

ARTIST COPY  
**My Cairo Love**  
(An Egyptian Serenade)

Lyric by  
**HARRY D. KERR**

Music by  
**J. S. ZAMEČNIK**

**Moderato** (not fast)

the dazzling, bewitch-  
ing Oriental Fox Trot  
Song, acclaimed the  
peer of all Orientals  
is today

*Sung, played and en-  
cored with tremendous  
success everywhere.*

Marvelously recorded  
on the leading talking  
machines and player  
rolls.

The opportunity of a  
lifetime is calling you.  
If you have not yet  
responded, write or  
wire NOW for Vocal  
and Orchestral copies  
(any key).



In far off E-gypt - land, Where blows the des - ert  
Un - til the break of day, The ser - e - nade goes

sand, Be-side the green of an ol - ive shade, There lives a won - drous maid;  
on, And when the mist of the morning clears, His Cai - ro maid ap - pears;

And when the moon shines bright, Her lov - er comes each night, Soft - ly the strains of a ser - e -  
And in her soft brown eyes, Her loveshe can dis - guise, But home to her is a pris - on

nade, He sings of love to his Cai - ro maid; Mel - o - dy clear, ech - o - ing near,  
strong, Her on - ly joy is her lov - er's song Giv - ing her cheer, on - ly to hear,

**REFRAIN**

My - lo, pret - ty maid of Cai - ro, Can't you hear me sigh, oh, just for you;

Moon - beams, mem - o - ries of June dreams Un - der a spell en - thrall - ing, Ten - der - ly my heart is call - ing,

*a tempo*

My - lo say good - bye to Cai - ro On the riv - er Nile, oh, just a - bove; I'll

*poco rit*

take you when the birds a - wake you, I'll not for - sake you, My Cai - ro love. love.

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# "WHAT'S YOUR HUSBAND DOING?"

Douglas MacLean and Doris May in Side-Splitting Photoplay at the Rialto

Adapted from George V. Hobart's play by E. Cecil Smith. Directed by Lloyd Ingraham under supervision of Thomas H. Ince. Released by Paramount Artercraft. John P. Widgast.....Douglas MacLean Beatrice Ridley.....Doris May Charlie Pidgeon.....Walter Hiers Robert Ridley.....William Buckley Helen Widgast.....Norris Johnson Gwendolyn Pidgeon.....Alice Elliot Sylvia Pennywise.....Alice Wilson

The Rialto feature for the current week is called "What's Your Husband Doing?" a Thomas H. Ince Production overflowing with humor.

Mr. Hobart with the aid of his pen has created a laughter-making vehicle overflowing with clean comedy from the first part to the last. There is not the slightest trace of vulgarity or suggestiveness at any point; and no slapstick work—thank goodness for that!

The story is breezy and easy to understand. It is incredible that a story of this kind could be logical, and contain such excessive humor. The title suggests immediately that it contains a domestic plot. Three jealous wives are endeavoring to find out the reason why their husbands' evenings are busily occupied, and also their office hours. They play "detective" and in doing so, a large amount of fun is injected into the first scenes of the picture.

The picture ends differently from most. Instead of the two leading stars falling in one another's arms at the climax, a moral is flashed on the screen that states "don't try to find out what your husband is doing."

Douglas MacLean as the rigorous lawyer, and Doris May as the neglected darling are screamingly funny throughout.

(Above) Douglas MacLean and Doris May consult the law regarding that vital question "What's Your Husband Doing?" in the Ince-Paramount-Artercraft picture of that name. At the right, a first lesson in jazz at Honeysuckle Inn. (Below) MacLean is a perfectly happily married man but this is not his wife. (Insert) MacLean and his friend hand a few bouquets.





## "WATER, WATER EVERYWHERE"

Will Rogers Delights in a Goldwyn Comedy of Prohibition at the Strand This Week

Billy Fortune.....Will Rogers  
Hope Beecher.....Irene Rich  
Arthur Gunther.....Roland Lee  
Ben Morgan.....Wade Boteler  
Martha Beecher.....Marguerite Livingston  
Sam Beecher.....Milton Brown  
Steve Brainard.....Victor Potel  
Daddy Sammett.....William Courtwright  
Red McGee.....Sidney DeGrey  
Fay Bittinger.....Lillian Langdon

The Strand rejoices this week in another Will Rogers picture. This time it borders on Prohibition for the plot. Goldwyn has in this actor one of their strongest stars, for no man can look at a Rogers picture without a few squirms of delight before the final fadeout. "Water, Water Everywhere" is a sort of temperance sermon delivered in the well known Rogers style, assisted by many good characters perfectly fitted to his style of work.

In a town that boasts a "man's club" in the runway of a saloon a few dry-throated women get together and give demon rum a tussle. When he hits the mat and the corner saloon is turned into a soft drink place, the men get sweet revenge by engaging a bevy of pretty waitresses to minister to their thirsts. This serves to enrage the female element still more and things begin to darken. All this time a romance has been going on between the town doctor and Hope Beecher. But the doctor drinks more than is good for him, and Will Rogers as Billy Fortune, resolves to keep him from the lick for the girl's sake. Billy loves the girl, too, but sees the way the wind blows and gives up his love for his pal, the doctor.

A mine accident comes along and gives the doctor a chance to do the big thing of his life. He rises to the occasion and comes through without bracing himself by drink. And then he gets the girl.

Will Rogers measured from the feet up to the neck looks something like other men, but when the face is

brought into play the difference is seen and felt. It is difficult to watch a Rogers smile without that watering of the mouth that precedes a good dinner whose odor has just been wafted through the parlor door. He is irresistible when it comes to the smile. There is no other man like him on the screen today, and he should found a series of characterizations as famous as Charley Ray's long list.

These are the sort of pictures that send one home with something good to remember, a fitting end to an evening's relaxation from the business world.

It is a strange experience in these days of wood alcohol and experimentation with raisins and other ingenious devices to secure the well known exhilaration of the grape, to see a picture that makes a virtue of abstaining, and actually does not predict political, financial and physical ruin as direct results of prohibition. And yet there is nothing of preachiness and nothing of propaganda in the story. It deals entirely with a specific group of individuals and the variety of circumstances that surround them. If incidentally the Demon Red Eye is demolished in toto and certain people are inclined to draw their own conclusions concerning the desirability of his demolition, all well and good. Nevertheless, the story is of Billy Fortune and his friends, and a delightful story it is.

A pleasant feature of this picture is Irene Rich as Hope Beecher. She is good to look at and lends the atmosphere of a wholesome woman to all her scenes.

Other members of the excellent cast include Roland Lee, Wade Boteler, Marguerite Livingston, Milton Brown, Victor Potel, William Courtwright, Lillian Langdon and Lydia Yeamans Titus.



Will Rogers in "Water, Water Everywhere" (Goldwyn) finds it equally simple to ride a horse, tame a parrot, go into ecstasies over a bottle of ginger ale, and save a friend from a rum-hound's grave

# WITHOUT FEAR OR FAVOR—By an Old Exhibitor



Eugene Mullin, Goldwyn's eastern scenario editor, has something to say about passing the buck.

It explains many things which have puzzled both the layman and the film expert.

## Here It Is

"A favorite indoor sport with some of our larger picture concerns and a good many of the smaller ones, too, for that matter," declares Mr. Mullin, "is the highly cultivated one of 'passing the buck' from Coast to Coast by means of the much-abused telegram.

"East is East and West is West, and never more so than when we apply the phrase to the motion picture game. The Western contingent of a big producing concern is just as convinced that 'those fellows in New York do not know anything' as their much maligned brethren in the metropolis believe that the 'Coast' is 'hopelessly provincial' and 'behind the times' and 'forever passing up good things.' Much interchanging of complimentaries by wire is the result of this lack of understanding. To those experienced in both sides of the case there is considerable amusement to be derived from this state of affairs. The writer has conducted

## Scenario Departments

in both the East and West and is, therefore, fairly well qualified to discourse upon this topic which up to the present time has not been given the hearing its discussion warrants, or the solution its importance deserves.

"The accepted fact that there are two sides to every story is neatly and adroitly overlooked in this merry little game of battledore and shuttlecock and the writer's experience has convinced him that men of intelligence and sagacity become slaves to their temporary environment when deciding upon questions that affect the both very important extremities of the picture field. For example, let us trace the

## Course of a Story

from the time it is received at the New York office until its final acceptance or rejection. We are assured of one rapt audience at least: (the patient and perspiring author.) Received by the New York office whose readers and editor (usually an experienced and well-paid man, although probably useful only in an ornamental sense) and pronounced by the 'Department of the East' a possibility, shipped West with a carefully phrased, diplomatic letter to our 'production forces on the Coast'—in the course of time (usually a protracted period) read and more frequently than not rejected, and usually snapped up twenty-four hours later by a strong competitor.

"This is the cue for the boss of the first company to emit a howl of rage, call in his editors on the carpet and give them fits for overlooking the 'big stuff'—the other companies are getting it all. The boss is informed of the true facts of the case, is partially mollified, but he adds a thousand words to his night tele-

## Eugene Mullin, Goldwyn Scenario Editor, Explains Why "Passing the Buck" from Coast to Coast Is so Popular—Charles Ray and Lloyd Hughes—Griffith's Big Prices

gram to the Coast which are not wholly complimentary to his Western organization.

"A few days later this same operation is repeated and some time later, again, as they say in the sub-titles, and so on ad infinitum and ad nauseam—and the telegraph company grins merrily on.

"The motion picture industry being a new one, it has of necessity established many precedents. When one

## Stops to Consider

that most of our big companies are sub-divided—that is to say, they are operated fifty per cent. in the East and fifty per cent. in the West—that the distribution and production forces are over three thousand miles away, it is a wonder that anything is accomplished at all.

"It is a well-known fact that in order to sell a man anything you must become acquainted with him first, see him, not once, but perhaps several times, before a sale is effected. Yet here is a great industry made up of many great organizations operating for the most part with half their personnel, that is to say, their distribution forces, almost wholly unacquainted with the other half, the production forces, and in many instances even more divided, with their production forces split East and West and their personnel not only unacquainted, but probably because of this fact highly contemptuous and scornful of one another! The fault lies in the lack of

## Personal Contact

"To sympathize, to understand and to accomplish you must know the person with whom you have dealings and appreciate his position; in other words, 'Put yourself in his place.' A broader and more comprehensive outlook on life itself and a keener understanding of its values and its people should be taught some of our fancy little 'buck-passers' in the picture business. The trouble is principally that most of them who are holding big executive jobs in pictures today are not big enough for those jobs. They have not been through the mill.

"Some weird trick of Fate has usually precipitated them into their exalted positions and they protect themselves and hide their ignorance by fastening their mistakes on unfortunate and, in many instances, very capable, subordinates who can stop all the nonsense in a very short space of time if given the authority.

"As before stated, I have run scenario departments,

## East and West

for the last four years. I can see where the New York chap has a grievance and can just as easily see where the fellow on the Coast is also justified when he has a 'peeve.'

"New York is the recognized

fountain head for stories. The eastern editor usually breaks his neck to get ahead of his competitors and scoop in all of the big stories possible, send them West as rapidly as they can be read and synopsisized and then await the inevitable rejections. The Coast forces ever busy producing, their needs changing sometimes over night, according to the whims of much-pampered stars or other unforeseen causes, cannot see the big story the Eastern man has been to such trouble to corral, so they reject it—the Western editor being too swamped with immediate production work to wire or write more than what seems to the Eastern man to be a curt and insulting rejection.

"The Western company then buys an original story by Sadie Smith, who is a great friend of the star, and the Eastern man, who has probably rejected the same story three months before when it was sent to him direct, has a spasm and resigns with a grand flow of rhetoric. And then the wires follow, hot, thick and fast. The solution should be simple enough. Get together; become acquainted; smash the barriers down. The Eastern editor should make two or three trips to his Western brother's lair during the year.

## They Should Discuss

fully all that pertains to the story situation. At least once a year the Western man should come to New York for a brief space, learn a little of what's going on in the world and go back refreshed and with an unimpaired perspective. Then perhaps this ceaseless, senseless, snivelling buck-passing will stop and the small expense attached to such trips will be more than compensated by the results obtained and the good will established. Why not try it and see?"

## Will Lloyd Hughes Battle Charles Ray

in the contest for screen success is a question caused by the announcement of the first starring vehicle for Mr. Hughes. The story is called "Wheelbarrow Jones" and presents Mr. Hughes in a character study well calculated to exploit his personality. The star role is an unsophisticated son of the rural West, who comes to the city and battles the whims and fallacies of life."

Sounds like a Ray story, doesn't it? And then Julian Josephson, who wrote most of Ray's character parts, such as "The Egg Crate Wallop," "Hay Foot, Straw Foot," etc., is the author of the new story.

Ray has Jerome Storm, who directed most of his features with Ince, but Hughes has Julian Josephson, who wrote the majority of them. Will Ray and Hughes both play "farmer boys" in their future productions, or will Ray inaugurate a new type to play? The report that Ray may acquire "Forty-five Min-

utes from Broadway" may signalize a change in the popular young star's type of plays.

## When Griffith Bought "Way Down East"

for \$175,000 he created another sensation, right after buying "Romance" for \$150,000. It certainly seems odd to see "D. W. G." paying such high prices for motion picture material. True, in the old days he bought "The Clansman" and "The Escape," but the majority of his productions were from original material, mostly written by himself. It is evident that he feels the importance of securing very well known vehicles for his stars.

But where he has shown more judgment than some of our well known producers is that he purchased in "Romance" and "Way Down East" two stage plays which have excellent stage possibilities. Catch Griffith buying a stage failure because of its advertising value! When he pays out money he knows what he is buying.

## Motion Pictures in Hotels

are the latest innovation and the idea is a credit to the progressive hotel man, for he realizes that with the bar banished from his hotel many of his guests will wander forth from the hotel to the nearest motion picture theater to spend an hour or two. But with motion pictures shown in the hotel the tendency of the guests would be to remain there and patronize the hostelry. It certainly has excellent possibilities for the hotels, but the theaters in the downtown districts may not like it.

How about some bright mind figuring out a way to utilize the dining cars on long trips for picture shows? Possibly a portable screen could be erected so that shows could be given between meals. As a rule persons traveling have plenty of money and it might be possible for the railroad management to charge a stiff price for the privilege of viewing "Mary" and "Charley" while speeding over the country.

## Cyrus Townsend Brady's Death

will cause widespread regret in the film industry. For the past six years Dr. Brady has been one of the most prominent writers for the films, and in addition to that is one of the first recognized novelists to appreciate the value of the screen and to write regularly for it.

And the pictures did not get over on the strength of Cyrus Townsend Brady's name! Far from it! The author's great ability was responsible for that. Everyone who remembers the furor created when "The Island of Regeneration" and "The Chalice of Courage" were released will realize the truth of this statement.

All his features were done for Vitagraph, and also serials in collaboration with A. E. Smith. They were uniformly successful.

Dr. Brady's efforts were always directed to uplifting and improving motion pictures and his death is a distinct loss.

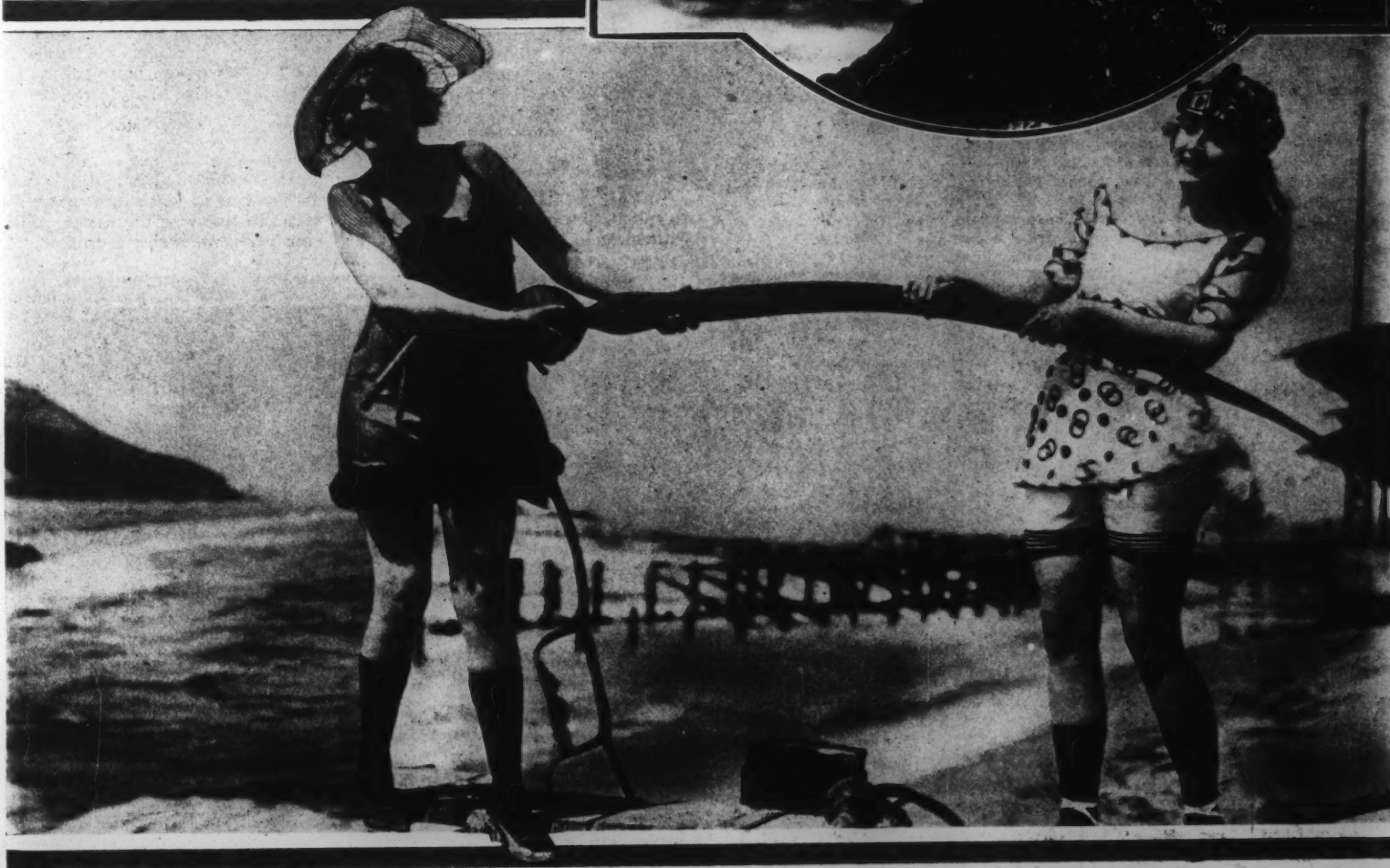


## GO WEST YOUNG MAN!

(To the right): This little bit of alluring femininity from Fox Sunshine Comedies calls you to a land or rather a sea of joy

(Below): Another beauty in Fox Sunshine Comedies, directed by Hampton Del Ruth, who seems to be playing her own version of "Hamlet"

(At the bottom): Phyllis Haver and Harriett Hammond, of Sennett Comedies, have a tug of war that is more merry than martial





### "JINX"

Mabel Normand Is Life and Soul of Goldwyn Picture of Life in a Circus

Story by Shannon Fife. Directed by Victor Schertzinger. Released by Goldwyn.

The Jinx.....	Mabel Normand
"Slicker" Evans.....	Cullen Landis
Rory Bory Alice.....	Florence Carpenter
Aunt Tina.....	Gertrude Claire
"Bull" Hogarth.....	Ogden Crane
Judge Jepson.....	Clarence Arper

There is only one Mabel Normand in the world. Consequently there is nothing to compare her with. If you like her you like her, and if you don't, you don't. In the latter case, you are indeed to be pitied if you find yourself compelled to sit through a Mabel Normand picture. Luckily there are few members of the screen loving public who don't like Mabel, and their number is becoming less all the time. Anyone who can sit through "Jinx" and come away without profound respect for Miss Normand's comedy ability, is indeed exceptional.

The Jinx is the nickname of an orphan who in some way has become attached to a circus. She brings disaster to everybody she comes in contact with, and is treated accordingly.

Her greatest misdemeanor, however, occurs when she takes the place of the serpentine dancer and disgraces the show before those who might possibly get it out of its financial difficulties. The dire fate that is sure to overtake her when she and the manager get together causes her to run away. An orphan asylum offers the most convenient refuge, and here she stages an amateur circus which is a riot of amusement. Here also she is found by the wild man of the show, who does not share the company's prejudice against her, and we are left to suppose that at some date after the end of the picture the two become a happy bride and groom.

Obviously such a story as this is not sufficient to entertain even the most simple minded audience without mammoth assistance from the cast. In this case the cast is ninety-nine per cent. Mabel Normand.



Mabel Normand in "Jinx" (Goldwyn) is willing to try anything once. At the top of the page she is making her debut as a serpentine dancer. Immediately above, she is purloining doughnuts by the latest approved method. Below she is sleeping amidst difficulties, teaching herself the barber's trade, and learning to drive a horseless carriage





**"DOUBLE SPEED"**

**Wallace Reid in a Breezy Comedy of Motoring at the Rivoli This Week**

"Speed" Carr.....Wallace Reid  
Sallie McPherson.....Wanda Hawley  
John Ogden.....Theodore Roberts  
Donald McPherson.....Tully Marshall  
Reginald Toby.....Lucien Littlefield  
Pawnbroker.....Guy Oliver

In the bid for comedy popularity this week Wallace Reid at the Rivoli in "Double Speed" races just ahead of the spontaneous laughter from the audience. This young star has steadily increased in favor with Broadway until he has an enviable following of picture fans. Good breezy comedy, always with a young man in the lead, one who gets into scrapes just to show how easy it is to get out—and there you have pictures with the Wallace Reid stamp. "Double Speed" is by J. Stewart Woodhouse, scenario by Clara G. Kennedy, and directed by Sam Wood.

There is no doubt about the movement of this pleasant little picture. It's a high speed affair from start to finish. It embraces the adventures of a young gentleman who goes west on a little motor trip. He is robbed of car and clothes. He arrives in the next town dressed in a kind farmer's best working clothes. The speedy little plot allows him to get a job as chauffeur for his uncle's banker. It is to be assumed that the banker's daughter would be beautiful and Wanda Hawley at the same time. Chauffeuring a banker's daughter around through palm-lined streets is a delightful occupation for an eastern man, and our hero found himself netted and skewered by Dan Cupid in no time.



(Above) Wallace Reid ready to go into high-money—in "Double Speed," (Paramount) (Insert) Winning the admiration of his friends and (below) clipping off 90 per hour on a macadam road

But there were difficulties surrounding him. The plot does not let him off so easily. He gets up a case of mistaken identity with a burglar and all but lands in jail. The climax occurs when he is chased by two motor loads of police officials, detectives and fathers, and he all the time trying to reach a friendly parson to have the knot tied. He beats them to it, yanks in a stranger woman for a witness and is married while speeding through the country.

This proves to be one of Reid's best pictures and the huge Sunday audiences laughed and applauded, particularly at the love scene between the supposed chauffeur and the banker's daughter. With just a few expressive motions, Tully Marshall and Theodore Roberts literally brought down the house in this scene. Wanda Hawley looks pretty, as always, and Lucien Littlefield and Guy Oliver play minor parts. Broadway is blessed this week with wholesome pictures. There are no vamps, no cinema murders. We are fortunate, what with the "flu" and cold weather, our week's pictures, of which "Double Speed" is a shining example, will make life happier.





MARSHALL  
NEILAN  
and eight of his principal  
players as they ap-  
pear in his production of  
THE RIVER'S END





# THIS WEEK'S BROADWAY PICTURE SHOWS

## THE RIALTO

### Elaborate Program for Music Week—Comedy and Films

The Rialto is celebrating Music Week by an elaborate presentation of the finale from the second act of Verdi's "Aida." This takes the place of the regular overture. *Alma Doria*, *Mme. Pascoza*, *Edoardo Albano*, *Daniel Denton* and *Emanuel List* are the soloists, and these voices are augmented by a mixed chorus of twenty. The effect is approximately that of the regular opera presentation.

It was staged and directed by Josiah Zuro of the New School of Opera and Ensemble connected with the Rialto and Rivoli. Following this number comes the regular news features of the week. The Paramount Magazine gives vivid impressions of the Northwest Mounted Police in their various duties.

Scenes from "shivering Vienna," the signing of the Peace documents and the landing of an airplane in an Oakland (Cal.) street were among other items for the week. Another unusual musical number is the playing by *Sascha Fidelman* of a movement from the E minor Concerto by Mendelssohn.

The feature position on the bill is given to *Douglas MacLean* and *Doris May* in "What's Your Husband Doing?" This is a George V. Hobart story and an Ince production. The young stars whisk through a lively take-off on restless wives. Two young lawyers are in the divorce business and this leads to suspicion on the part of the two little wives. A nice little plot is developed and a farce scene in Honeysuckle Inn furnishes much fun.

*Walter Hiers* and *MacLean* both do excellent work, although the former's name is left off the film. He is too good a man for such oversight. After the feature there is a comedy by *Mr. and Mrs. Carter De Haven*, "Excess Baggage," in which the mother-in-law is featured to a tiresome degree. The march from Rubinstein's "Feramors" is the closing solo, played by organist *Priest*.

## THE STRAND

### Will Rogers and O. Henry Film Make Amusing Week

The Strand program opens with the *Rienzi* overture, conducted by *Carl Edouarde* and *Francis Sutherland*. The news features started off with a unique shot of an airplane landing in a California town and charging into the crowd lined up on the curb. Views of Paris under water showed makeshifts of the unfortunate citizens; then there was the laying of a cornerstone by Colonel Roosevelt at New Rochelle; a giant dam at Fresno, Cal.

A Goldwyn-Bray feature called "A Trip to the Moon," was an unusually interesting and fantastic account of how to get there by means of radium. This picture was enjoyed immensely.

An interesting O. Henry story, "The Call Loan," was shown after the news, involving the holding up of an express train by an amateur bandit. It rejoiced in one of the best impressions of a night express stopping at a water tank for water that

BY M. M. HANSFORD

### The Rialto Celebrates Music Week—Will Rogers a Cause for Joy at the Strand—Wallace Reid at the Rivoli—Hiawatha's Wedding Feast at the Capitol—Pretentious Little Musical Comedy at the Broadway

has ever been done. In fact, this scene is quite astonishing. Then came a vocal trio, singing "The Big Bass Viol," a quasi-western song.

This ushered in the feature picture, *Will Rogers* in "Water, Water Everywhere," a Goldwyn offering and a good one. As may be suspected from the title, it is a burlesque on the Prohibition movement, with a layout in a western town, where dries and wets fight for favor and where a little romance is worked in for flavor. Will Rogers charms with that famous smile and his peculiar style of acting, which is always of the half-bashful type, as if he were afraid of his audience laughing at him. The crowd was well pleased with his efforts and the picture is quite a success.

*Amanda Brown*, coloratura soprano, sang the "Mad Scene" from "Lucia" and received generous applause. Then there came one of the Chester-Outing scenics, "Moosing Through Kippawa," with clever titles by Katherine Hilliker. A comedy cartoon and the *Largo* by Handel, played by *Ralph Brigham*, closed the bill.

## THE RIVOLI

### Elaborate Music Program Presented This Week

The Rivoli is also celebrating Music Week with something a little extra added to the regular program. Instead of the cut and dried overture the Ampico Reproducing Piano renders the first movement from Rubinstein's concerto in D minor. The record is made by Leo Ornstein.

The orchestra under *Frederick Stahlberg* and *Joseph Littau* gives a fine accompaniment to the invisible pianist and a tasty stage setting lends atmosphere to the scene. The Rivoli Pictorial gives the usual shots of important things in the news world. The next musical number is the old song, *In the Gloaming*, arranged as a duet by *Edward Falck*, and sung by *Betty Anderson* and *Sudwarth Frasier*.

A special "cut-out" setting in the old style is used, giving an effect of a picture on the wall. The singers are assisted by a chorus of women off stage.

The feature picture is a Paramount-Artercraft, "Double Speed," with *Wallace Reid* as the star, supported by *Wanda Hawley*, *Theodore Roberts*, *Tully Marshall*, *Lucien Littlefield* and *Guy Oliver*. The story in brief concerns the adventures of a young man who starts west in an automobile. His car and his clothes are stolen, leaving him to the tender mercies of a farmer family from whom he borrows a suit that effectually disguises him. Reaching a town where his uncle has a bank account, he meets the banker's daughter and gets a job in the banker's family as chauffeur to his

stolen car, which had been sold in the right place.

Following the feature *Charlie Chaplin* in "Carmen" is revived. *Hugo Riesenfeld* has concocted a musical score which is as funny as the comedian. Of course the crowd howled with delight. The concluding organ solo is *March Heroique*, played by *Professor Swinnen*.

## THE CAPITOL

### Interest Shown in "Hiawatha's Wedding Feast"

The first number on the Capitol program for the week is a Pathe-Color Review, also another color picture from Educational called "India." Temples, lakes and general Indian scenery constituted the bulk of this film. Vitagraph shows *Larry Semon* in "The Grocery Clerk." A Semon comedy leaves one gasping with wonderment whether he is living to make another one. His tricks are far ahead of other comedians.

The orchestra gave a performance of *Il Guarany* by *Gomez* as the overture, before the main show. Much interest has been attached to the Capitol's presentation of Coleridge-Taylor's "Hiawatha's Wedding Feast," which is a part of his "Scenes from Hiawatha," the poem by Longfellow. This work is essentially a Cantata, although the program states it is given for the first time in operatic form. It can scarcely be called an opera. The choruses are simply narrative, with pantomime filling in the action.

We understand *H. T. Burleigh*, a friend of Coleridge-Taylor, did the drilling of the chorus. Their work was excellent, but the very swing of the poem makes it somewhat monotonous, and as there is but one solo in this part, the chorus became rather tiresome. However, *Warren Proctor*, the "sweet singer," almost made up for it by his singing of *Onaway, Awake*, a piece of solo writing that is worth going to hear. The general presentation of this work unfortunately gave a rather drab impression. The costumes are dull and the monotone of the choruses after a time made for sadness rather than joy.

The Capitol News opened with "Paris Under Water," continuing with the new Fresno dam; skating at Saranac Lake; landing a plane in a street in Oakland, Cal., horse-racing on a snow track; Lieut. Colonel Roosevelt laying the cornerstone of a New Rochelle school in memory of his father; an ice-bound tug in lake off Chicago and a dog that travelled 900 miles to find his master closed the weekly news.

The feature picture is "The Willow Tree" from the play of the same name. *Viola Dana* is in the

leading part and *Pell Trenton* plays Ned Hamilton. This fantastic little play is interesting in screen form and the get-up of it, including the opening and closing effects in the photography, are certainly well done. It is a sort of *Madam Butterfly* story with a legend worked in. The introduction of the legend was excellent in its impressions of a time long past.

Locations were good, but clear water in the garden lake would have been better. This must have been shot during California's rainy season. *John Wenger's* scene for the prologue to the feature was one of the best he has done for the Capitol. The orchestra played *Intermezzo Chinois* by *Anselm Goetzl* as a prelude to the picture and there was a dance by *Yasu Katyana*.

## THE BROADWAY

### Miniature Musical Comedy a Feature of Big Program

*Enrico Leide* is using *Orpheus*, by Offenbach, for the overture at the Broadway this week. The Broadway Topical Review gives the news in pictured form, starting off with the scene of the signing of the peace documents; then an example of how Mexican *Senoritas* entertain Jap sailors on a visit to Mexico City; an airplane descending in an Oakland (Cal.) street was exciting; then came persons in the public eye; the dam at Fresno was another shot; a Totem Pole carver at work was a novelty.

Hunter College girls gave impressions of what our grandmothers wore in the 50s; a Pelican farm in Florida; races with dog teams in Quebec; skating races in Saranac Lake and military scenes in Ireland closed the news.

There were some very good items in "Topics of the Day" from Literary Digest sources, and then came a comedy, "On the Inside," a true story of how a young man dressed up as a woman and became the chaperone of three pretty girls, winning one for his own in the final fadeout. This is one of the *Johnny Dooley* series.

The feature picture is an Ince production, "Dangerous Hours," a further sermon on labor unrest in America. In the cast are *Lloyd Hughes*, *Barbara Castleton*, *Claire Du Brey*, *Jack Richardson*, *Walt Whitman*, *Lew Morrison* and *Gordon Mullen*. The action is divided between the old home of a young man and the fascination of fighting for what he calls humanity. His old sweetheart and aged father back home are unable at first to keep him away from the dangers of bolshevism and also the wiles of a city charmer.

The picture depicts his adventures in these phases of life. The types are all well chosen, the leading man makes a good figure and *Barbara Castleton* is certainly good to look upon.

In addition to the big picture bill, B. S. Moss is presenting a miniature musical comedy by *A. Seymour Brown*, called "Pardon Me," in which many pretty young ladies are being featured. Some twelve people take part, doing the various songs, choruses and dances acceptably.



# THE WILLOW TREE

Nathaniel Lee, the famous Japanese dramatist, is the author of this play.

The play is a tragedy, and is set in Japan. It tells the story of a young man who falls in love with a girl who is the daughter of a man who has been executed for a crime. The girl is brought up in a convent, and when she is released, she finds that the man she loves is still alive, but he is now a man of great power and influence. The play ends with the young man and the girl getting married.

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The acting of the principals is entirely satisfactory.



**"A DAUGHTER OF TWO WORLDS"****Norma Talmadge in an Excellent First National Photoplay of the Underworld**

Adapted from the story by Le Roy Scott. Directed by James L. Young. Released by First National.

Jennie Malone.....	Norma Talmadge
Kenneth Harrison.....	Jack Crosby
Sue Harrison.....	Virginia Lee
Slim Jackson.....	William Shea
Black Jerry Malone.....	Frank Sheridan
Harry Edwards.....	Gilbert Rooney
Sergeant Casey.....	Chas. Slattery

In "A Daughter of Two Worlds" Norma Talmadge makes her initial appearance as a First National star, and the enthusiasm which she puts into the work of this picture is the same ingredient that has made her famous in other pictures. The production impresses us as being familiar material. That is to say, it is of the same style and type that has been displayed upon the screen since motion pictures made their first appearance. It still shows traces of story book quality, but the melodramatic flourish that prevails throughout is exceedingly interesting and it holds the attention of the spectator.

One cannot find superlatives enough to praise the work of Miss Talmadge in this photoplay. She has opportunities galore to display

her talent as an emotional actress. In fact, there is too much of this style of acting, but somehow or other it does not seem to tire or to become monotonous, which is probably due to the fact that Miss Talmadge is in the center of it from the first to the last reel conspicuously. The plot is concerned with the transformation of a girl (Miss Talmadge) from the underworld into society. Her father a product of the underworld wishes to take her out of the environment in which he is a character and sends her to school where society rules. But before going she gets mixed up in a forgery deal and nearly faces a prison term. However, she gets away. The past life constantly haunts her and it is this part of the photoplay that produces the contrast between the two worlds. The idea is, in a way, not quite logical, but it is satisfying and entertaining. Frank Sheridan delineated the part of the tempestuous father vividly. Jack Crosby as the intended husband had little to do, but his portrayal of the part deserves special mention.



William Shea, as the villain stood out conspicuously with his sarcastic grin and it intermingled splendidly with the pathetic facial expressions of Miss Talmadge. Gilbert Rooney worked hard in his impersonation of the disappointed lover. He seems to be specially talented in such parts. He was another gentleman to add a tinge of contrast to the "atmosphere" of the photoplay. Chas. Slattery as the astute investigator of suspicious characters in the underworld, helped greatly.

There are a number of scenes that are very humorous despite the fact that the picture is strictly of the serious nature. In one of them the villain gets into the environment of wealth and becomes so high-toned that he entirely ignores the welcoming hand of his old pals of the underworld. He brushes past them with his head in the air into the leader's office. Here he gets taken down a bit by Mr. Leader, who takes him by the coat collar and "fires" him out into the ballroom of the rendezvous, where the men he shunned make a laughing stock of him.



Norma Talmadge in "A Daughter of Two Worlds" (First National) is told goodbye by her father (at the left), listens to perfidy from a villain (at the right), and revels in her father's prowess (below)





### "THE WILLOW TREE"

Viola Dana the Heroine of Pretty Japanese Romance at the Capitol This Week

O-Riu.....Viola Dana  
The Image Maker.....Edward Connelly  
Ned Hamilton.....Pell Trenton  
John Charles Goto.....Frank Tokunago  
Itomudo.....Togo Yamamoto  
Kimura.....George Kuwa  
Jeffrey Fuller.....Harry Dunkinson  
Mary Fuller.....Alice Wilson  
The Priest.....Tom Ricketts  
Nogo.....Jack Yutaka Abbe

The custom of transferring successful stage plays to the screen is becoming more and more firmly established, and the custom of changing the titles of such plays is becoming equally deep-rooted. The latter is a custom more honored in the breach than in the observance, and it is with great satisfaction that one observes Metro retaining the original title of "The Willow Tree" instead of changing it to "Should

the Races Intermarry" or "He Loved a Wooden Woman" or some other equally sensational name.

The dainty little romance which won such approbation from the theatergoing public several seasons ago is given admirable treatment by those who have been responsible for its transfer to the celluloid. There is a great deal of the poetic quality about it which it should have, and the scenic investiture is both picturesque and beautiful.

A young Englishman receives a rebuff from Dan Cupid and is so cut up about it that he decides to go to



Metro's "The Willow Tree" required a Japanese garden. Above we see it in the making, and below, the finished product



Japan and forget everything about his past. In the land of chrysanthemums and geisha girls, however, romance continues to stalk him. He meets an old Image Maker who is possessed of a beautifully carved image of a young girl which is said to have strange powers. A mirror placed in its hand will bring it to life. The man, half interested, half jesting, places his shaving mirror in its hand, and lo, the maiden lives. There is really nothing supernatural about it, though. The maiden is the daughter of the Image Maker who is pretending to be the image to escape an unhappy marriage. Naturally enough, a love affair springs up between them.

At this juncture, the English

fiancee of the young man appears on the scene, bringing news of the war and arousing in his bosom the feeling of duty. He is torn between fighting for his country and renouncing all of his former attachments and giving himself up to the lotus-eating of the East. The little Japanese maiden has different ideas, however. Seeing that he has made his decision, she takes matters into her own hands. She orders the willow tree which stands before her door to be chopped down. This, according to the legend, recalls the image to its niche forever. Restoring the real image to its place, she disappears. Of course, the young man goes back to England, and it is not until after the war is over that he learns the truth of the situation.

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**HUGH THOMPSON**

*Rapidly Becoming One of the Screen's Most Popular Leading Men.  
Previous to His Work on the Screen He Spent Eight Years in Stock.*

DRAMATIC MIRROR



# FLORA FINCH—Character Comedienne of the Screen

AFTER receiving about five or more wrong numbers on the phone, we were finally able to get Flora Finch on the wire to arrange for an appointment to interview her. "Come right over," she replied.

So we grabbed our coat and hat and walked briskly over to Miss Finch's studio in Forty-second Street. We knocked on the door and a cheerful voice inside answered. As the door opened Miss Finch called to us, "Don't mind Hollyberry, she will not hurt you, and—" Hollyberry is a Florentine Spitz, Miss Finch's pretty little pet.

The actress did not care to talk of her many triumphs on the screen.

"That's past history," she said. "See this Indian Cashmira shawl, it is very old. A long time ago it was imported from Cashmira, India. There was a small hole in it so I am adding a little design to the center. Don't you think it is unique?" "Why,—that is,—we,—oh, exceedingly so" we were finally able to sputter out, for we being a man did not wish to say anything that was not appropriate, and we did not care to say that we were ignorant of its value. Seeing a beautiful antique French clock over in the corner, and having an opportunity of changing the subject we asked, "How old is that clock?" "200 years old," she answered. "And here is an old English china closet that is 150 years old. It comes from an old Continental family of Virginia, about the time of Washington."

"You seem to be an antique enthusiast."

"I certainly am," she replied, proudly. "Everything in this room is antique. Here is a Sampler made by Mary Peacock, a famous revolutionary lady; and here is an old teakettle that has been here many years."

"Why that's an open fireplace," we shouted in astonishment. "An old fashioned fireplace burning small logs from distant forests right in the heart of New York."

## An Interview with one of the Real Pioneers of Motion Pictures—Played Five Years with John Bunny at Vitagraph Studio—A New Connection Whispered about

"Yes," she informed us with a laugh. "Isn't it odd and interesting. But did you notice this rosewood melodian," and she pushed down a tiny key, which sent forth a peculiar harmonious vibration.

Seeing a beautiful mahogany piano in one corner of the room we asked her if she was musically inclined, and she replied:

"Oh, yes; I am very fond of music, especially the classics of the old masters; the nocturnes and waltzes of Chopin, the romantic Polish composer; the Hungarian Rhapsodies of the priestly Liszt; the stirring and deeply harmonic sonatas of the immortal Beethoven. And then there are the operas, oh, how I love them! Verdi, the Italian master, his wonderful 'Aida,' 'Il Trovatore'; Wagner and his 'Parsifal,' 'Carmen,' 'Samson and Delilah,' and hundreds of others. They are wonderful!"

"Do you like the so-called 'jazz'?" we went on to say, now that we had started on a topic which was interesting for both of us—we being also bent towards musical art.

"Certainly," she emphatically answered. "I like a little of it, but

not an excessive amount, because jazz becomes monotonous if it is drummed into one too consistently. I am also very fond of musical comedy and have witnessed nearly every one that is playing on Broadway at this time. The picturesque scenery which these revues are supplied with is exceedingly entrancing and the material used is so beautiful that it is a treat to watch the scenery alone."

On top of the piano Miss Finch had a set of all the latest musical comedy songs from the principal shows. Miss Finch brought to our attention a song written about herself by a gentleman whose name we do not remember at this moment. It was a catchy little piece of work, stated very plainly Miss Finch's charm in poet form, with music that fitted the words splendidly.

At this moment we were interrupted by a knock on the door, which Miss Finch answered. In romped a beautiful and winsome young miss, whom Miss Finch introduced us to as her daughter Veronica. Our musical siesta stopped; we again drifted into the subject of her work.

"Please tell us something of yourself," we begged; "something of your work with John Bunny."

"But really, as I said before, that's past history. I did considerable work with Bunny," she went on saying hesitatingly "but I worked in Vitagraph pictures a year and a half after Bunny died. Some people have



the idea that I only acted when Bunny was in the pictures, which is an absolutely unfounded idea."

"I hear you are about to act in some new photoplays. Is it true?" we queried, thinking we had Miss Finch in a talkative mood.

"That is something I cannot talk about now," was the short reply.

Miss Finch talked of her theatrical career. "I began to do impersonations at boarding school in England. Later I procured legitimate stage engagements along the lines of Ben Greet's 'Midsummer Night's Dream.' Then I headed for New York. A society woman interested me in a play called 'My Daughter-in-Law,' something which Charles Frohman had previously produced.

"My entrance into the movies was made back in the time when Griffith was at the Old Biograph on Fourteenth Street. I was one of the real pioneers, for at that time the screen hadn't grown up to its wisdom teeth. I played with John Bunny at the Vitagraph plant for five years, doing fifty-two pictures a year. I soon had an opportunity for a resting period at my home in Flatbush. But even my rest was sprinkled with half a dozen releases, including one or two notable pictures with Bessie Love, and a Blackton production 'Dawn,' in which I impersonated the family aunt-crank."

### Colleen Moore in Comedy

For some time the big dramatic studios have been raiding the comedy plants for beauty and talent and now reprisals seem to be in order.

At any rate the Christie Film Company has boldly ventured forth and taken from the more serious photodrama one of its most promising young stars, Colleen Moore. Little Miss Moore recently signed her name to a long term contract and will start working as soon as she finishes with Sessue Hayakawa. She was loaned to the Japanese star as leading lady by the Christie Company.



Flora Finch as she appears in every day life, and at the left, in a burlesque impression of Pavlova in her vaudeville travesty of studio life, called "Screen Struck"

666



*There can be no doubt that the men pictured above are marked men! Harry Carey is one of them in his latest Universal feature, "Marked Men." Below is a conversation about the future of "Young America."*



## "MARKED MEN"

Latest Universal Picture Starring Harry Carey Is a Western Thriller

Adapted from a story by Peter B. Kyne. Directed by Jack Ford. Released by Universal.  
 Harry Carey ..... Harry Carey  
 Placer ..... J. Farrel McDonald  
 Tom Gibbons ..... Joe Harris  
 Tony Garcia ..... Ted Brooks  
 Ruby Merrill ..... Winifred Westover  
 Sheriff Cushing ..... Charles L. Moyne

A thrilling Western picture is the new Universal Harry Carey production, entitled "Marked Men." The story formerly appeared in the Saturday Evening Post under the title of "The Three Godfathers," by Peter B. Kyne. As a short story it attracted considerable attention, which prompted the Universal to bring it out in photoplay form. Jack Ford, the diligent young director, has again shown his talent in bringing out Carey's abilities.

The story of "Marked Men" is based around three escaped convicts, who enter a small desert town called "Trade Rat." Here Harry, the leader of the trio, falls in love with a girl in a dance hall. He plans to marry her and reform, but the sheriff

is on his trail and he and his pals make a getaway. Before going they rob a bank and with the loot escape to the desert. As they wander aimlessly on in the scorching heat the water and food supply run low. In their wanderings they chance upon a wagon, which contains a dying woman with a newborn babe. The mother, with her last breath, appoints Harry and his pals godfathers. Again they struggle across the hot sands with the baby, but the task is too much for them. Both of the pals die leaving Harry and the baby to the mercies of the desert. However, Harry reaches a town and a sheriff immediately places him under arrest. As things turn out, the baby is the sheriff's niece.

Harry Carey as the principal bad man executed his part vividly and surely. He was assisted by two other characters that played almost as much a leading part as himself. They were: Joe Harris and Ted Brooks.



*(above) A lady's smile seems to be causing bad feeling between the two men. (at the right) A group of hard guys*







(At the right) *The Prince* (Sessue Hayakawa) and his betrothed (Thelma Percy) bask in the moonlight in Robertson-Cole's "The Beggar Prince." At bottom of page, Sessue Hayakawa is seen in the foreground as the Prince unwillingly disguised as the poor fisherman, Niki.

## "THE BEGGAR PRINCE"

### Sessue Hayakawa Plays Two Parts in Fantastic Romance

Story and scenario by E. Richard Schayer. Directed by William Worthington.

Niki.....Sessue Hayakawa  
The Prince.....Sessue Hayakawa  
Olala.....Beatrice La Plante  
Sosad.....Thelma Percy  
Grand Vizier.....Bert Hadley  
Nodo.....Joseph Swickert

If "The Beggar Prince" had only continued to be what it started out being, it would have been a really significant picture, instead of only a very entertaining one. However, it is entertaining and surely no one can demand more.

E. Richard Schayer has used as his theme an oriental variant of Mark Twain's "The Prince and the Pauper." He has told a tale of the land of Never-never, about a Prince who is miserable and his double, a fisherman, who has nothing but happiness. Through the Prince's abduction of the fisherman's sweetheart the two are brought together, and the Prince is worsted by the fisherman who dons his robes and has His Highness thrown out of the palace. Later he receives from the lips of the fisherman these words of counsel: "Learn to rule yourself before you try to rule a kingdom." Seeing the

truth of this advice, he sets about learning to rule himself. This he finally achieves and both men resume their former positions in society. There is also a pretty love story threaded through the plot.

While such a story is purely romance, a particular quality of grotesque fantasy engages the imagination in the earlier portions of the picture, which is later lost except for rare moments. The very idea of a young ruler bulldozed by his advisers into believing that he controls the action of the sun and moon and sea, is susceptible of keen ironic treatment. This the author—or perhaps it is entirely the fault of the director—does not live up to, though at times there are fine flashes of it. The names of most of the characters are unfortunately chosen, inclining to burlesque rather than satire.

Scenically the production is beyond reproach, some of the exteriors being especially beautiful. Mr. Hayakawa acts two parts with his accustomed grace, and exhibits again his great ability to think visibly.



# SCREEN NEWS OF THE WEEK

## NEW IRVING WILLAT COMPANY

### C. A. (Doc.) Willat and Brother Join Hands in Forming New Producing Firm

**F**ORMING what will be known in the film world as the Irving Willat Productions, C. A. (Doc) and Irving Willat are now in Los Angeles getting ready to launch their new producing plans. Irving Willat is one of the best-known directors in the country and has just finished a long contract with Thomas Ince, his last feature being "Behind The Door."

Doc Willat will handle the executive and technical end, having had a world of business with some of the

big companies. It was Doc who built the Willat Laboratories, a finished institution of its type. Doc jumped to California about a fortnight ago to effect the new affiliation with his brother, with Irving now free to start his initial production.

Eastern as well as western offices will be maintained. Several stars are already under consideration while Doc has a number of plays under option that he obtained before the new producing project was made a reality.

### Annette Kellerman in Society Play

Annette Kellerman, the woman with the "perfect figure" will not appear in her next cinema production as a fantastic daughter of Neptune. In most all of her past photoplays Miss Kellerman has appeared as a fairy Goddess of the sea, the best known are "Neptune's Daughter" and "The Daughter of the Gods," productions that were gorgeous, fantastic stories of the sea.

Miss Kellerman, with her lovely figure, will give the cinema audience an opportunity to see her attired in wonderful gowns, which are to be masterpieces moulded by famous modiste's hands. The story, while it deals with the sea, has a background of modern society, permitting Miss Kellerman to display her beautiful figure and gowns, many of which are imported creations.

Sol Lesser will exploit and distribute the Kellerman productions.

### Florence Billings Climbing

Florence Billings, who started her apprenticeship days with the Vitagraph, has climbed the film ladder slowly but surely and she is now sought by directors for principal feminine roles. Her last selection was by Ralph Ince to play an important role in "The Woman Game," a new Selznick production. Miss Billings was the feature player in Harry McRae Webster's "The Heart of a Gypsy" and in "A Dangerous Affair," a recent Hallmark production.

### Riesendorf to Conduct His Own Symphony

Hugo Riesendorf, director of the Rivoli and Rialto theaters, has accepted the invitation of the Philharmonic Society of New York to conduct at the first presentation of his "Romantic Overture" by the Philharmonic Society at Carnegie Hall, Friday afternoon, Feb. 6. Two days after his Carnegie Hall debut Mr. Riesendorf's Symphonic Poem will be presented by the Los Angeles Symphony Orchestra.

### Mrs. Drew's Second

With the shooting of the last scenes of "The Stimulating Mrs. Barton" at the Wyckagyl Country Club in Westchester County, Mrs. Sidney Drew finished her second domestic comedy featuring John Cumberland in her "After Thirty Series."

### Bessie Love Productions

A. J. Callahan, who represents a group of Chicago capitalists behind the Bessie Love Productions, has completed arrangements for active production and work will start within a few days at the Hollywood Studios.

No expense will be spared according to Mr. Callahan to give the star the best of stories and direction. "The Midlanders," by Charles Turney Jackson, will be the first release. The direction will be in the hands of Joe DeGrasse and his wife, Ida May Park.

"Miss Love will be featured in comedy ingenue parts and we feel that with the surroundings that we will give her she will reach the position to which she is entitled," said Mr. Callahan.

Miss Love is a shareholder in the new company.

### "Blind Youth" Being Booked

Gerald F. Bacon of Gerald F. Bacon Productions, Fulton Theater Building, whose latest piece of picture production is "Blind Love," starring Lucy Cotton, supported by George LeGuere, Thurlow Bergen, James Cullen, Eduarde Durand, Lillian Bacon and Bert Leigh, was recently placed on the State rights market for distribution throughout the world by Nathan Hirsh, President of Aywon Film Corporation.

Mr. Bacon's latest screen production is a story of Max Marcin's. The screen adaptation was made by Basil Dickey and the picture was produced under the personal direction of Oliver D. Bailey.

### Ten Episodes Completed

Ben Wilson, now producing, on the coast, a second serial, "The Screaming Shadow," for distribution by Frank G. Hall, of the Hallmark Pictures Corporation, writes the New York office that the first ten episodes of this serial have been completed and that prints of the first five have been sent.

### Cast of "Gift Supreme"

The cast of "The Gift Supreme," a C. R. McCauley photoplay to be released by Republic includes Melbourne MacDowell, Seena Owen, Lon Chaney, Eugenie Besserer, Scott McKee, Anna Hernandez, Harry Lonsdale, Claire McDowell, and Tully Marshall.

## IS THAT SO!

Frank Montgomery has been engaged by Supreme Pictures, Inc., for an episode in the new Reeve and Grey serial, "The Mystery Mind" starring J. Robert Pauline.

Edward Elkas and Irene Blackwell have also been engaged for "The Mystery Mind."

Marjorie Rambeau, on completing "The Fortune Teller," an Albert Capellani production, went to Palm Beach with her husband, Hugh Dillman. They will spend a few months there between pictures.

Warren Chandler made an instantaneous hit in the Blackton production, "My Husband's Other Wife." Mr. Chandler was the featured player in this production. He has also just finished playing in Selznick's "The Faded Butterfly."

William Farnum has purchased a twenty-room mansion in Hollywood, Calif. The new Farnum home, located on top of the Santa Monica Mountains, commands a view in panorama of Hollywood, Los Angeles, the Pacific Ocean and Tacalina.

Tom Mix will begin work in the near future on "Desert Love," a tale of the west.

Douglas Fairbanks and his big malamute Rex fought off a pack of a dozen coyotes that they encountered during a walk on the mountainside in southern California. The coyotes fled leaving three of their number dead in the arena.

Antonio Moreno is working on the final episode of his Vitagraph serial, "The Invisible Hand." It will be finished this week. Moreno will take a vacation of two weeks before commencing a new production, which will probably be from a novel or stage play.

Rumor has it that Priscilla Dean and Wheeler Oakman were married at Reno, Nevada recently, but Miss Dean denies the soft impeachment.

Edwin Carewe who has been in California for four months, returned yesterday with the negative of "Rio Grande," the picture he has just finished of Augustus Thomas' story of the Mexican border.

## "WAY DOWN EAST" TO BE FILMED

### D. W. Griffith Pays \$175,000 for Rights to Famous Play

D. W. Griffith has purchased from William A. Brady the motion picture rights to "Way Down East" for the sum of \$175,000. This is by far the highest price ever paid for the photoplay rights to any story or play, and marks a new high record in the history of film transactions. The former record, also held by Mr. Griffith, was \$150,000, which the producer paid for the rights to Edward Sheldon's play, "Romance," in which Doris Keane will appear in her original role.

Mr. Griffith has made clear his intention to immortalize many of the classics of the American stage. For a number of years the producer has received requests for screen versions of famous plays, especially those representative of rural life and character.

In the original cast of "Way Down East" which was first produced in 1896, were Burr McIntosh, John Bunny, Phoebe Davies, Mrs. Sara Stevens, Howard Kyle, Louise Galloway, George Backus, Felix Haney, Frank Lander and Ella Hugh Wood, all of whom were associated with its success for many years.

Work on the screen version of the play will begin immediately at the new Griffith studios at Mamaroneck, N. Y.

When Clara Kimball Young asked for photos of girls bearing resemblance to her, she received more than 40,000 from all parts of the world.



(Top) H. H. Van Loan and Tod Browning examining a strip of Universal's "The Beautiful Beggar," their own handiwork. (Bottom) Alexander Gaden showing how a bad man ends in Gibraltar's "The Capitol"



# SCREEN NEWS OF THE WEEK

## NEW FILM FIRM PLANS BIG DEAL J. L. Kempner and Louis Jacobson Go to Coast to Consummate Picture Project

**M**AINTEINING absolute silence as to the why and wherefore of their departure for the Pacific Coast, J. L. Kempner and Louis Jacobson, executives of the Louis Jacobson Enterprises, got away this week expecting to make a definite announcement soon after their arrival there.

What gave the trip an air of mystery and importance was that Mr. Kempner took along his attorney, Millard H. Ellison, to make

sure that the deal in the consummation would be done right legally.

The newly formed Kempner-Jacobson film alliance has several picture propositions that mean much to the trade.

Robinson already has Fred J. Ardath, the comedian, under contract and has four finished comedy subjects finished but awaiting market disposal by Mr. Jacobson. The plan of releases will be announced upon Mr. Jacobson's return.

### Betty Blythe's Don't's

"Don't ask a star what she does with her old clothes. She probably wears them.

"Don't ask if she is married. Legal action may be pending so she can't really tell you.

"Don't ask a star's age. It encourages lying.

"Don't propose marriage to a film actress. She might accept you and destroy your illusions.

"Don't tell an actress you are collecting photographs of everybody, including Joe Ryan, and want hers. It's tactless.

"Don't submit a scenario to a star. She's probably trying to sell one of her own. Besides, she has to save her eyes after working under klieg-lights.

"Don't be angry if a star does not answer your letter. Her intentions may be good, but her right arm may be weak.

### IS THAT SO!

**Frank Mayo**, the Universal star, has been sued by his wife for separate maintenance, charging *Dagmar Godowsky* with being the serpent in Eden. *Miss Godowsky*, who is the daughter of *Leopold Godowsky*, the eminent pianist, has retorted with a \$15,000 suit for slander.

**Ruth Roland** drove a burglar from her bed-room at her home in Los Angeles at the point of an automatic revolver before the outlaw even had a chance to do a tap of work.

**Elliot Dexter** will make his reappearance in *Cecil B. de Mille's* next picture. He has not entirely recovered from his long illness, but a part is to be written for him which takes account of his infirmity.

**William Moran**, who is widely known through the south as an able stock actor, has been doing notable work in the motion picture studios of California for several months past. He has recently had an important part in a *Mitchell Lewis* production, and is now filling a leading role with *Lottie Pickford's* first starring venture, "Into the Light." *Moran* has shown special ability in character parts.

An artist of distinction has paid *Mildred Davis*, leading lady for *Harold Lloyd*, the compliment of asking her to sit for her portrait. *Norvel McCluskey* is painting *Miss Davis* in oils, and she is giving most of the time that she can spare from her studio work to him. The portrait is to be life-size.

## GOLDWYN GETS MAETERLINCK Famous Poet to Write Original Stories for Screen

**Maurice Maeterlinck**, the Belgian poet, novelist, essayist and playwright has signed a contract to write one original story a year for the Goldwyn Pictures Corporation. The author of "The Bluebird," and its sequel, "The Betrothal," who came to America on a lecture tour, has never before been personally associated with the actual production of motion pictures. In the arrangement made between the poet and the Goldwyn organization, M. Maeterlinck will write one story a year, and will cooperate with the studio staff in the presentation of his work. M. Maeterlinck will leave for the Goldwyn studios in Culver City, Cal., within a few days to learn the technique of photoplay production. The author will travel in a private car furnished by the Goldwyn corporation and will stop at various cities en route to tell of his venture into a field of authorship new to him.

Although M. Maeterlinck has never written directly for the screen, he has always entertained definite opinions about its possibilities as a medium for the wide diffusion of ideals of beauty and of other standards of life.

### Mme. Sylva on the Screen

**Madame Marguerita Sylva**, the Belgian opera singer is to appear on the screen in this country for the first time in America's adaptation of "The Honey Bee," by Samuel Merwin.

It would be surmised that the famous prima donna, having won high renown as the exponent of the operatic "vamps," would lend a sympathetic ear to the call for picture vampires, but this is not true.

"It is like the use of fire-arms," the diva declared between rests at the "Flying A" studios. In the hands of responsible people they are all right, but they are hardly a proper plaything for children."

### "Girl in the Mirror" Started

Work on the latest Universal production, "The Girl in the Mirror," has just been begun. **Frank Mayo** will take the leading role. **Jack Ford** will direct. The cast will include such prominent players as **Harry Hilliard**, **Claire Anderson**, **Elinor Fair**, **Ray Ripley**, **Ruth Royce**, **Robert Bolder**, **Arthur Hoyt** and **Bull Montana**. "The Girl in the Mirror" is based on the popular novel of that name by **Elizabeth Jordon**, the scenario having been prepared by **Phillip Hurn**.

### Cast of New Beban Film

"One Man in a Million," produced by **George Beban's** own producing organization, has its story written by Mr. Beban, who aside from starring in the production, also directs the proceedings. The cast includes **Master George Jr.**, **Hel'n Jerome Eddy**, **Irene Rich**, **Lloyd T. Whitlock**, **Jennie Lee** and **George B. Williams**.

## BIG FUTURE IS ASSURED Independent Films to Take Strong Position, Says Lane

That independent productions are to take a still stronger position in the market is the belief of **Tamar Lane**, manager of production for **Character Pictures**. Basing this belief on the success that independent productions have scored during the past twelve months, Mr. Lane says:

"It will be found that a large percentage of the biggest hits of the past year in motion pictures were made by independent producers, and, according to indications, a still larger percentage may be expected in the coming year. The independent producer has more at stake and consequently is forced to give more time and care to a production.

"This has the effect of giving more personality to pictures and leads away from the old machine-made product. It will be our endeavor to make big feature productions of individuality and character. Pictures that will have a mark of distinction to them. We are working on several ideas in production."

### Picture Players Take Part in Pershing Ceremonies

Honors fell to the **Christie Comedy Studio** on the occasion of General **Pershing's** recent visit to Los Angeles. One of the **Christie** beauties, **Charlotte Merriam**, was chosen by the American Legion to lead the grand march with General **Pershing** at the Legion ball given in honor of the famous soldier. Another **Christie** player, **Sergeant George Burton**, who was decorated personally by General **Pershing** for gallantry in action, was among the ex-service men who acted as the honorary escort during the American Legion ceremonies at Exposition Park.

### First Neilan Film in February

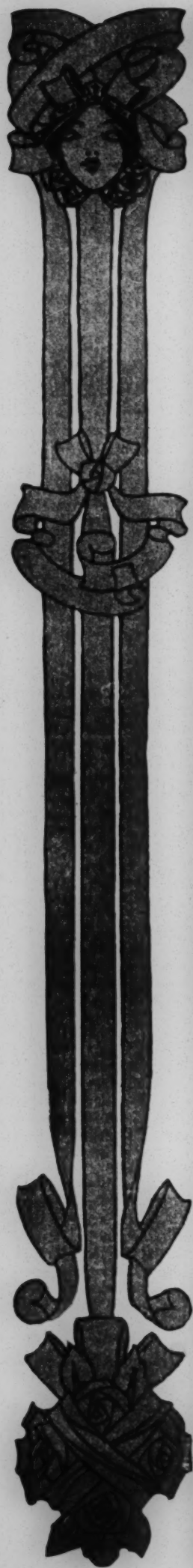
**Marshall Neilan's** initial independent production following the formation of his own producing organization will be released to the public in the leading photoplay theaters throughout the country the latter part of February. Mr. Neilan's first offering is "The River's End," adapted by **Marion Fairfax** from the popular story of the Canadian Northwest by **James Oliver Curwood**. In the photoplay are **Lewis Stone**, **Marjorie Daw**, **Jane Novak**, **J. Barney Sherry**, **Yami Mata**, **Charles West** and others.

### Enters U. S. Photo Corp'n

The entry of big capital into motion pictures was again exemplified this week in the announcement of the **United States Photoplay Corporation** of Washington, D. C., that **E. B. Dean, Sr.**, a well-known capitalist of Scranton, Pa., has been elected director and second vice-president of the corporation. Mr. Dean has become one of the heaviest stockholders in the corporation, which is producing the film epic "Determination."



(Top) Svengali beckons to an unseen Trilby in Fox's revival of "Trilby."  
(Bottom) Leah Baird being rescued by Robert T. Haines after going over the falls in Gibraltar's "The Capitol"



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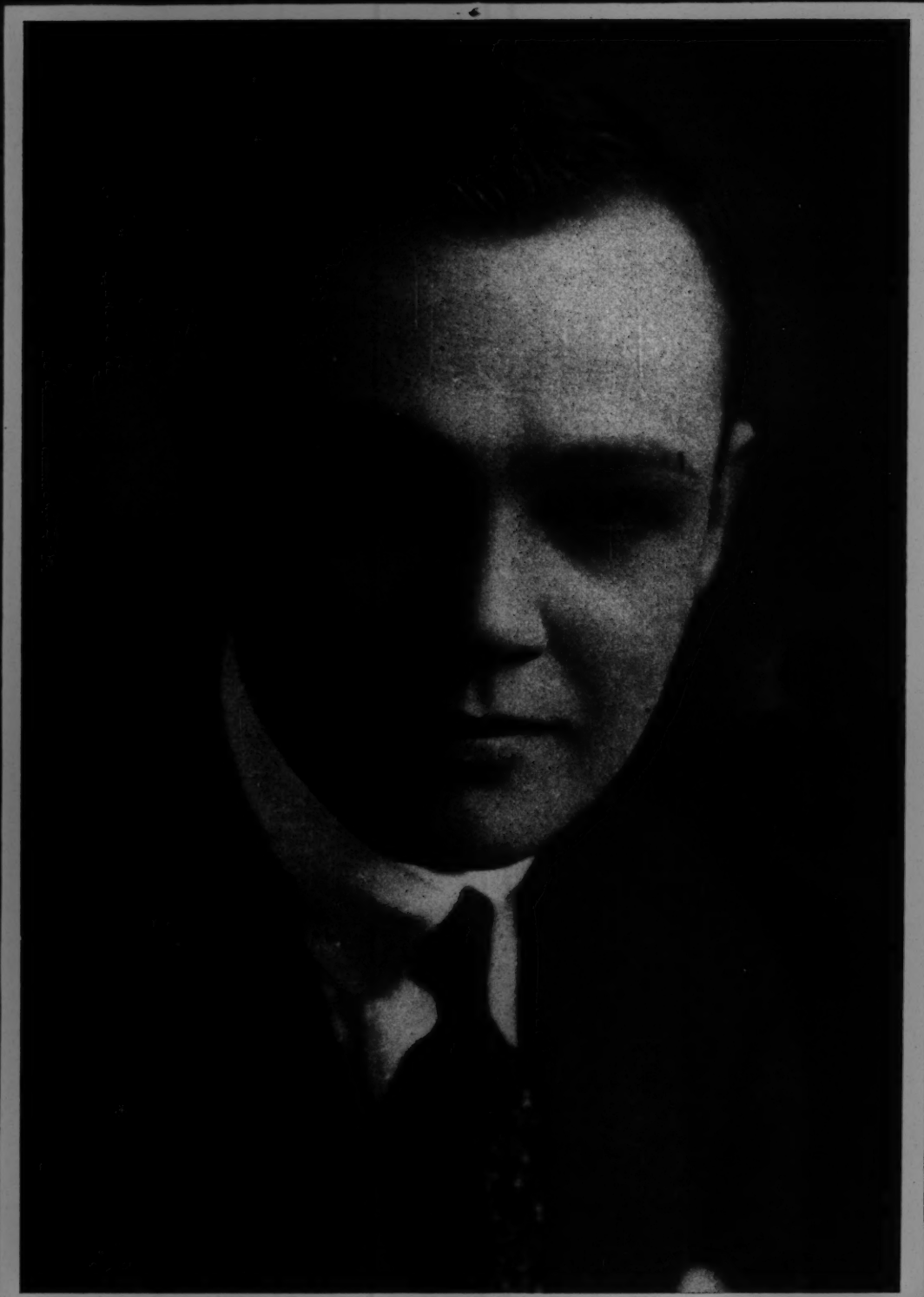






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*Starring under Arthur S. Kane's banner, and one of the most popular players on the screen*





**LEAH BAIRD**

*Star of Gibraltar Pictures whose latest release is "The Capitol," the film version of a story by Augustus Thomas.*



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**LITTLE TRIPS TO THE  
LOS ANGELES STUDIOS**

Five hundred elderly Jewish men and women gathered together for the purpose, will appear in Frank Borzage's film version of Fannie Hurst's "Humoresque," which he is making for Cosmopolitan Films, Inc., in New York. This motley and picturesque assemblage were recruited from all available sources, from the synagogues to the push-carts of the Ghetto. Mr. Borzage made the interesting discovery that many of these denizens of the Ghetto had never been as far north in Manhattan as Central Park.

Because of his active work in behalf of government war loans Douglas Fairbanks has been appointed director of war savings for southern California by the federal authorities.

Sixteen weeks have already been consumed in the making of "The Invisible Ray," the serial in which Ruth Clifford is to be starred by the Frohman company, and yet the finish is not in sight by another month.

Mary MacLaren has concluded her contract with the Universal company and will henceforth appear under other auspices.

Readers of Honore de Balzac's famous classic, "The Magic Skin," will be able to see it on the screen at an early date. A six-reel adaptation of the tale, with Warren Kerrigan and Fritzie Brunette in the leading roles has been made.

The Pathe company is preparing to present a new comedy star, Beatrice La Plante, for whose beauty and talent big promises are made. She's a native of Paris and has been in this country two years. She was Sessue Hayakawa's leading lady in his recent picture, "The Beggar Prince." Of French and Spanish parentage, Miss La Plante has the temperament of both the Latin and the Gallic races. She is to be featured in a line of eccentric comedies.

George Beban will make a personal tour with the first of a series of new pictures in which he is to star. This will be entitled "One Man in a Million," and he is its author.

The first of the series of William D. Taylor productions which are to be put out under that name by Paramount will be a picture adapted from the book, "Jennie Be Good," with Mary Miles Minter as the star. All of Mr. Taylor's output hereafter is to be presented to the public in this manner.

Elinor Fair, one of the daintiest ingenue leads on the screen, who has been engaged to support Frank Mayo in his forthcoming Universal photo drama, "The Girl in the Mirror," has just returned from New York with a complete wardrobe of the newest design, and many of her exquisite frocks will be worn in the forthcoming production.

Priscilla Dean, having finished "The Beautiful Beggar," a production with Constantinople for its locale, will next make "The Incorrigibles" for Universal.

Peggy Hyland, having terminated her contract with Fox, is being starred in a seven-reel drama, "At the Mercy of Tiberius." This film is being produced by G. B. Samuel-

son, the London producer, who is now in California with a company brought from London. The director is Fred Le Granville, who for some years has been chief cinematographer of Universal productions. This is his first venture into the field of direction, but those who have watched his career predict for him a notable future in the new work.

Paramount's scenario expert, Will M. Ritchey, has been elevated in rank and placed in complete charge of production at the Morosco studios as supervising director. Mr. Ritchey was formerly a newspaper editor. The esteem in which his ability is held was shown by his selection to prepare the scenarios of "Everywoman" and several other of Paramount's most important productions of the year.

Frank Campeau will continue to play the villain parts in Douglas Fairbanks pictures, having signed a new long-term contract with that star.

Charles Ray is hereafter to produce his own pictures, which will be released through the First National Exhibitors' circuit. A new company bearing his name has been organized, with his father, Charles T. Ray, as president and the star as a member of the board of directors. Jerome Storm, who has been Ray's director during the past year goes with the new organization.

Sessue Hayakawa's leading lady in his next picture, "The Bleeder," will be Colleen Moore, who has hitherto appeared in comedies.

Nazimova and Bryant Washburn are said to have received offers of princely salaries to go over from Metro and Paramount respectively to the First National Exhibitors' circuit, which claims to have rounded up 7,000 theaters in the United States and Canada for its mutual organization.

Frank Lloyd, who is called the ace of Goldwyn directors, has been chosen president of a new gun club organized among the 700 employees of the great Goldwyn studios of southern California. John Bowers, one of the most popular leading men in pictures, is vice-president. A trap-shooting field adjoining the studios has been equipped for the organization, which starts with 75 members.

Earle Williams has begun work on "Captain Swift," a screen version of C. Haddon Chambers' play of English society life. Sir Herbert Tree played the role in England that Williams will now essay.

Director Lloyd Ingraham is leading the new Ince stars, Douglas MacLean and Doris May, along the triumphal road. "Mary's Ankle" and "What's Your Husband Doing?" have both maintained the pace set by the debut picture of these talented players, and their fourth output, entitled "Let's Be Fashionable," is pronounced by studio folks to be no less remarkable.

Mrs. Maurice Maeterlinck, wife of the Belgian poet, who is in this country with her husband, is to be tested before the camera in a California studio. She is ambitious to appear as the star in a story written by her husband.



## FUN FROM THE FILMS

**E**GGs are dropping, but they haven't touched our shirt front yet.—(Toledo Blade—Topics of the Day.)

The trouble about borrowing a corkscrew from your neighbor is that he always brings it around himself and hangs around.—(Evansville Journal-News—Topics of the Day.)

"Give your wife your salary," says a preacher. Now, what kind of a new religion is that?—(Detroit Journal—Topics of the Day.)

Headline: "All Liquor Signs Must Come Down." Pretty soon it will be illegal to remember the smell.—(New York Post—Topics of the Day.)

Even tombstones have advanced 20 per cent in cost. It's no use, boys, they've got you coming and going.—(Bridgeport Telegram—Topics of the Day.)

Mrs. Musson's bridge party was a great success socially. The hostess appeared in a large bunch of violets.—(Lane, W. Va., Recorder—Topics of the Day.)

An advertisement, says the Globe, reads as follows: "Man with pint of vermouth wants to meet a man with a half pint of gin. Object, cocktail."—(Topical Tips.)

A whole lot of people would think more of Hen Ford if he would cut out his bonuses to employees for a while and put another spring under the back seat.—(Topical Tips.)

Paris fashions decree pockets in ladies' hosiery. Can you imagine a fair young lady standing on a corner with her hands in her pockets?—(Topical Tips.)

Adv. For Rent.—A house of 8 rooms and two baths on the trolley track.—(Greenwich, Conn., News—Topics of the Day.)

"Dearie, shall I sing 'Down on the Farm'?" "Sure! Any place but here."—(New York Evening World—Topics of the Day.)

Wanted, at once, in Pittsburg, "An honest lawyer to prosecute a crooked one."—(Pittsburg Dispatch—Topics of the Day.)

"Look, mother," cried Willie, pointing to the elephant, "he's bigger than h—, ain't he?" "Willie! How many times must I tell you never to say AIN'T?"—(Boston Transcript—Topics of the Day.)

Many a man is proud of his looks until he puts on a night shirt and looks at himself in the mirror.—(Toledo Blade—Topics of the Day.)

America is generous. She's willing to give her last Red to Europe!—(Lancaster Examiner—Topical Tips.)

A sign in front of New York factory building reads, "Wanted, A girl to sew buttons on Moses Cohen's third floor."—(Topical Tips.)

An ad. in the Port Jervis Gazette says: "Miss Hazel Schoonmaker, teacher of piano. Special pains given to beginners."—(Topical Tips.)

Harry—Just bought one of those new cars. Tom—Does she pick up well? Harry—Got two the first night.—(Topical Tips.)

Bill—Did you ever think of getting married? Doze—No, I didn't. It was my wife's idea all the time.—(Topical Tips.)

A Copenhagen chiropodist advertises that he has removed corns from all the crowned heads of Europe.—(New York Mail—Topical Tips.)

The cannibals of Boozoo Island are getting a taste of religion—they've eaten fifteen missionaries in the last two months.—(Topical Tips.)

A wealthy New York woman sues for more alimony. Claims she can't support their child on fifty thousand a year. Somebody's been feeding the kid meat.—(New York Telegraph—Topics of the Day.)

This is a free country all right, but that is no reason why everyone should try to run for president the same year.—(Chicago News—Topics of the Day.)

Conan Doyle announces that there will be no old maids in heaven. Well, then, where do they all go?—(Cleveland Plain Dealer—Topics of the Day.)

Our idea of a tough situation is for a fellow to get a kiss fairly well launched and then have a sneeze beat him out.—(Philadelphia Inquirer—Topics of the Day.)

"Jones fell asleep in the bathtub with the water running." "Did the tub overflow?" "Nope; he sleeps with his mouth open."—(Chapparral—Topics of the Day.)

A United States Senator has been called the stepfather of his country, but a good many of them talk more like the mother-in-law.—(Muskegon Chronicle—Topics of the Day.)

## Big Names in "Empty Arms"

In "Empty Arms," the initial Lester Park-Edward Whiteside production shortly to be released, are a number of big names not to be found in the average independent feature. The author, Willard King Bradley, has to his credit scores of successful screen stories. The director, Frank Reicher, has produced many Paramount and Metro successes. The star, Gail Kane, has won a host of followers both here and abroad by her splendid work in "Someone Must Pay," "When Men Betray," "The Upper Crust," and others. And the featured players, Thurston Hall and J. Herbert Frank are well-known to an army of film fans.

## Enlarge Universal City

More additions are being made to the producing facilities at Universal City. When Carl Laemmle visited the plant recently, he laid out such an elaborate program of productions for the coming year that the technical department decided it would require additional floor space to house the many new companies that will soon be engaged in making features. A force of mechanics was at once put to work to erect an additional light studio, measuring 400 by 150 feet, and capable of accommodating an average of twelve settings of the most pretentious variety.

## More Animal Pictures

Universal announces that three more Major Jack Allen animal pictures will be released shortly. The first of these "The Story of the Jaguar" is on the list for March 1st. "The Story of the Wolf" will be released on April 5th, while the date for "Tiger Land" is set for May 3rd.

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In "Passing Show of 1919"

Management, Messrs. Shubert

**ANN ORR**

In "She's A Good Fellow"

Globe Theatre

**FRANCES DEMAREST**

"The Royal Vagabond"

Management Cohan & Harris

**GRACE FISHER**

"The Royal Vagabond"

Cohan & Harris Theatre

## WHERE THE SHOWS ARE PLAYING ON THE ROAD

**CALGARY:** 29-31. Percy Hutchison, with an excellent cast of English actors played "The Luck of the Navy" to crowded houses. Forbes.

**CINCINNATI:** LYRIC—It was a sell out the entire week of Jan. 25-31 for "Up In Mabel's Room." Here is a farce that will sell itself on the recommendation of a single good audience. Cincinnati knew no more about "Up In Mabel's Room," in advance of its coming than it does about most of the plays that reach us, but a delighted Sunday night packed house paved the way for S. R. O. business all week. John Arthur, Walter Jones, Hazel Dawn, Enid Markey and other capable players formed about as clever a cast as has been seen here this season. GRAND—Considering the keen competition across the street, "La La Lucille," put in a good week. It proved Frenchy, but not particularly exhilarating. Next week "Sometime" with Frank Tinney follows at the Lyric, and Mrs. Fiske in "Miss Nelly, of N'Orleans," at the Grand.

Goldenburg.

**CLEVELAND:** OPERA HOUSE—"The Royal Vagabond" with the same cast that played in the New York production scored a big hit at the Opera House last week. SHUBERT-COLONIAL—William Hodge and his newest play "The Guest of Honor," again demonstrated that the public likes any kind of show so long as it's a good show. Hodge's big Cleveland following turned out to see and approve his latest offering. Loeb.

**EDMONTON:** EMPIRE, 26-28—"She Walked in Her Sleep" did fair business. Company satisfactory. Forbes.

**FALL RIVER, MASS.:** ACADEMY OF MUSIC—"Twin Beds," January 22-24, with Lois Bolton and Virginia Fairfax and a good company, gave a good performance to good attendance. Gee.

**INDIANAPOLIS:** SHUBERT MURAT—"Take It From Me" played to good business week Jan. 24. Zoe Barnett and Fred Hillebrand's travesty dancing number of "A Fool There Was" and the Gardiner Trio dancing specialties were the big features of performance. "Monte Cristo, Jr.," Nora Bayes in "Ladies First" and Frank Tinney in "Sometime" follow in succession, making four straight weeks of musical comedy at this house. ENGLISH'S—George White's "Scandals of 1919" week Jan. 24, rich in dancing, comedy, pretty girls and beautiful costumes. Kirkwood.

**LACROSSE, WIS.:** LACROSSE—Geo. Arliss in "Jacques Duval," played to capacity house, Jan. 26. Coming Feb. 2, "Maytime." Omerberg.

**PHILADELPHIA:** FORREST—Week of Feb. 2. Third and last week of Raymond Hitchcock in "Hitchy Koo of 1919." Amusing in spots, with one good song number. "Ben Hur," the 9th. GARRICK—Last week of "Three Wise

Fools." 9th, Elsie Janis and Her Gang. BROAD—Marie Dressler in "Tillie's Nightmare." New version. Two weeks. PHILADELPHIA—By popular demand John Drew is held over for a third and last week in "The Cat-Bird." Delightful comedy by Rupert Hughes, with Janet Beecher and Ruth Findlay in fine supporting cast. 9th, Roland Young in "Rollo's Wild Oat," by Clara Kummer. SHUBERT—"Greenwich Village Follies" for four weeks' engagement. Frances White replaces Bessie McCoy Davis. ADELPHI—"The Crimson Alibi." Original production. Indef. LYRIC—Alice Brady in "Forever After" continues in spite of decidedly unfavorable press criticisms. Indef. CHESTNUT ST.—"Somebody's Sweetheart," with Billy Kent, Louise Allen and good cast. Indef. WALNUT—Fiske O'Hara in "Down Limerick Way." Conn.

**PITTSBURGH:** ALVIN-SHUBERT—Feb. 2—"Take It From Me"—Feb. 9—"39 East." PITT-SHUBERT—Feb. 2—"The Wonderful Thing."—Feb. 9—"The Letter of the Law." NIXON—Feb. 2—"See-Saw."—Feb. 9—"La La Lucille." DUQUESNE—"Tillie" with Patricia Collinge—Feb. 9—"Bringing Up Father." Latus.

**ST. PAUL:** METROPOLITAN—"Chin-Chin," minus all of the original cast, is playing to indifferent houses this week. Pfister.

**SAN DIEGO:** SPRECKELS—Coming under auspices of Amphion Club. Jascha Heifetz, Feb. 18—Riccardo Stacciari, April 21—Amelita Galli-Curci. Caroline Lazzari, Jan. 28. Chapman.

**SAN FRANCISCO:** COLUMBIA—Mitzi is in her last six days in "Head Over Heels." Coming, "Turn to the Right." It succeeded well on its last visit. CURRAN—"The Bird of Paradise" this week and after that will come San Carlo Grand Opera Company with a large number of singing stars. The singers will be with us for two weeks. CASINO—Will King is starring this week in "Take the Air." Barnett.

**WASHINGTON:** NATIONAL—Henry W. Savage's jubilant musical comedy "See Saw" with Frank Carter and Dorothy MacKaye heading a large and talented company played an excellent week's engagement. Feb. 2—Robert Mantell in Shakespearian repertoire. BELASCO—"Somebody's Sweetheart" attracted capacity audiences. Feb. 2—David Belasco presents "Daddies." POLY—"The Crimson Alibi," drew large attendance on a return visit. Feb. 2—"No More Blondes," with Ernest Truex featured. GARRICK—Messrs. Dodge and Pogany's production of "Lassies," drew large audiences. Feb. 2—Lionel Barrymore in the Eugene Brieux drama "The Letter of the Law." Warde.

**WILLIMANTIC, CONN.:** LOOMER—"Old Homestead" with William Lawrence delighted packed house. Palmer.



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Sat. 2:20.

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CLARENCE**

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**"BREAKFAST in BED"**

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Mats. Wed. and Sat. 2:20

**RICHARD BENNETT**  
IN  
**FOR THE DEFENSE**

## WHERE'LL WE EAT?

### Henrici's, Chicago

In the Days of '49, when theatrical troupes set out from Chicago in prairie schooners to tour the West, they always stopped for their last meal in civilization at Henrici's, on West Randolph Street. At the present time, when jumps are made by automobile or private trains, the same rite is still rigidly observed of dining at Henrici's whenever in Chicago. And for the fortunate ones to remain in the Gustly City, there is the never-failing delight of frequent visits to West Randolph Street, the home of Henrici's, under the able guidance of William M. Collins.

### Joy Yoeng's

Culinary science of the fastidious of two hemispheres runs rampant at Joy Yoeng's. The guest may feast on the delicious viands of the Orient, with side dishes of distinctly an Occidental flavor, and all in an atmosphere of unostentatious culture and refinement. Visitors to town, either on business or pleasure bent, may feel assured that at Joy Yoeng's they will have the best that is to be had anywhere, and, too, that they will not be robbed of their birthright for the mess of pottage.

### .moor aeT rettaH daM

Written backwards, as first discovered by Alice in her famous Wonderland, and easy to read by left-handed people, is the sign outside the door to the Mad Hatter Tea Room. It is the queerest, wierdest little place in New York, and the journey thither is more or less the same way. Space prevents more than the most meagre directions, but it is well worth the quest. First, get to Washington Square. It is in the center of the widely advertised Greenwich Village, thickly populated by long-haired men and short-haired women. Then ask a cop. It is the best and shortest way to the Mad Hatter. After tasting of the tea and cakes at the end of the journey, one can not help thinking that one should not sit down to such delectable refreshments. One should more properly kneel.

### Oristo Gilitos

Ah! Signor! Here is one place of the great fame. People wot are not in town many of the years, remember well the Neapolitan spaghetti, the macaroni, the ravioli, the Sicilian vermicelli of the Oristo Gilitos at 110 West 49th Street. Already, it maybe, someday, they will make one has spread back to 48th Street, and great bridge across 48th Street, and then, who knows wot will happen?

### Reisenweber's

The management of Reisenweber's takes considerable pride in the many ramifications and departments of their establishment de luxe. For the guy in a great hurry to eat, run, and catch a train to some suitable place, there is the cafeteria. The high quality of the wares is maintained, but all style is thrown to the winds that blow pro and con, in order to conserve speed. A nimble party could go in, select, eat, pay his or her check, and be on their way quicker than it takes to read this. For the guest with more time at his disposal, there are many other floors of the place devoted to dining.

## RIVOLI

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HUGO RIESENFELD, Director

B'WAY AT 42nd ST.

**LIONEL BARRYMORE**

IN

**"The Copperhead"**

Comedy

Review

Scenic

RIVOLI ORCHESTRA

## RIALTO

**ETHEL CLAYTON**

IN

**"The Thirteenth  
Commandment"**

Comedy

Scenic

Review

RIALTO ORCHESTRA

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# VAUDEVILLE FOR WEEK OF FEB. 9

**NEW YORK:** ALHAMBRA—Dotson; (B'klyn, Orph.); Tighe & Francis; DeWitt, Burns & Torrance; Wm. Seabury & Co.; Black & White; Paul Decker & Co. COLONIAL—Frankie Brown; Curzon Sis. (N. Y., Riv.); Alan Brooks Co. (Phila., Keith); Georgia O'Ramey. RIVERSIDE—Lily Lena (Buff., Shea); Lucy Gillette (Bos., Keith); Du. For Bros.; Whipple Huston Co.; Sophie Tucker (N. Y., Roy.); Harry Langdon Co. (B'klyn, Orph.); Cervo. ROYAL—Donald Sisters; Talbot O'Farrell (N. Y., Riv.); Wheeler Trio (B'klyn, Bush.); Swift & Kelly (Prov., Keith); Franklyn Ardell Co.

**BROOKLYN:** BUSHWICK—Jugg. Nelsons; E. & E. Adair (N. Y., Roy.); Nina Payne & Co. (Phila., Keith); Farr & Farland; Billy Shoen; Marco Twins (N. Y., Col.). ORPHEUM—Ryan & Ryan (N. Y., Roy.); Delmore & Lee (N. Y., Col.); Ford & Cunningham; McLellan & Carson; Valeska Suratt Co. (Balt., Mary.); Bartram & Saxton; Tarzan (Prov., Keith); Margaret Young; Glenn & Jenkins (N. Y., Riv.).

**BOSTON:** KEITH—Joe Cook (Prov., Keith); Dillon & Parker; Wilkie Bard (Bos., Keith); Daley & Berlew; A. Held, Jr. Co.; Parish & Peru; The Naces.

**BALTIMORE:** MARYLAND—Chong & Moey (Wash., Keith); Patricola; Permane & Shelly (N. Y., Alb.); Henri Scott; Rooney, Bent Revue (Phila., Keith); Fenton & Fields; Gems of Art; Langford & Fredericks (B'klyn, Orph.).

**BUFFALO:** SHEA—Ruth Royce (Tor., Shea); Dickinson & Deagon (Tor., Shea); Walter C. Kelly (Tor., Shea); Reed & Tucker (Tor., Shea); Helene Fredericks & Co. (Tor., Shea); Bailey & Cowan (Syr., Keith); Dancing Dorans (Tor., Shea); Dugan & Raymond (Tor., Shea); 3 Nitos (Tor., Shea).

**CINCINNATI:** KEITH—Lady Sen Mei (Indpls., Keith); U. S. Glee Club (Youngs., Hipp.); Cook & Perry (Indpls., Keith); Beatrice Morgan Co. (Indpls., Keith); Bialot 3 (Gd. Rap., Emp.); Kane & Herman; Jackie & Billie.

**CLEVELAND:** KEITH—Diane & Rubini; Hunting & Francis (Pitts., Davis); J. C. Nugent; M. McCane & Co. (Pitts., Davis); Jas. Hussey Co.; Trixie Friganza (Pitts., Davis); C. & M. Dunbar; Mary Marble & Co.

**COLUMBUS:** KEITH—Imhof-Conn & Co.; Walter Brower (Day., Keith); Kiss Me; Patricola & Myers (Tol., Keith); Sylvester & Vance; Herbert & Dare (Day., Keith); Harris & Manion (Day., Keith).

**DETROIT:** TEMPLE—Belleville Bros.; Stanley & Birns; Bessie Clayton; Will Oakland; Daisy Nellis; Helen Gleason & Co.; 2 Earls; Peck & McIntyre (all to Roch., Sea).

**DAYTON:** KEITH—Herman & Shirley; Billy Glason (Col., Keith); Winston's Water Lions (Col., Keith); Creole Fashion Plate; \$5,000 a Year (Col., Keith); Fallon & Brown (Cleve., Keith); Morgan & Kloter (Col., Keith); Wilbur Sweatman Co.

**GRAND RAPIDS:** EMPRESS—Dream Stars; Santos & Hayes; Lillian & Twins (Tol., Keith);

Dave Roth (Tol., Keith); Hamilton & Barnes; Emerson & Baldwin; 3 Regals.

**HAMILTON:** KEITH—Rome & Cullen (Buff., Shea); Emmett De Voy Co. (Syr., Keith); Edwin George; Kimberly & Page (Cleve., Keith); Herbert Clifton (Tol., Keith).

**INDIANAPOLIS:** KEITH—Nellie Nichols (Youngs., Hipp.); Lozier Worth Co. (Syr., Keith); Jack La Vier (Louis., Mary And.); Jane Courthope Co. (Cinti., Keith); Adelaide Bell Co.; Martin & Webb (Cinti., Keith); Alice Lloyd (Louis., Mary And.).

**LOUISVILLE:** MARY ANDERSON—Royal Gascoignes (Indpls., Keith); Grenadier Girls; Raymond & Schram (Indpls., Keith); Masters & Kraft (Cinti., Keith); Valerie Bergere (Indpls., Keith); Bert Melrose (Erie, Col.); Gallagher & Martin; Holmes & Leve (Youngs., Hipp.).

**MONTREAL:** PRINCESS—Stone & Kalisz (Ham., Keith); Zardo; Bobbie Nelson (Ham., Keith); Barbette; Boyarr Troupe (Ham., Keith); A. Sullivan Co.

**PHILADELPHIA:** KEITH—Frank Dobson & Co. (Wash., Keith); Allan Rogers (Phila., Keith); May Wirth & Co. (Balt., Mary.); Wilton Sisters (Wash., Keith); Vera Sabina Co.; Toto (B'klyn, Bush.); Aerial Lloyds; Rockwell & Fox (Balt., Mary.); Lexey & O'Connor (Balt., Mary.).

**PITTSBURGH:** —DAVIS—Ramsdell & Deyo; Buzzell & Parker (Cinti., Keith); Potter & Hartwell (Youngs., Hipp.); Vie Quinn Co. (Cleve., Keith); Mabel Burke; 3 Danoise Sisters.

**PROVIDENCE:** KEITH—Rae E. Ball & Bro. (B'klyn, Bush.); M. & J. Dunedin (B'klyn, Orph.); Heart of Annie Wood (Bos., Keith); Leon Errol & Co. (N. Y., Col.); Corienne Tilton; Burns & Foran; 4 Bards.

**ROCHESTER:** SHEA—7 Bracks (Buff., Shea); Dorothy Brenner; Geo. Kelly Co. (Mont., Prin.); Copper & Ricardo; Herbert's Dogs (Tol., Keith); Frank Hurst Co.; Gray & Old Rose; Adler & Dunbar.

**SYRACUSE:** KEITH—Jazz Navy Octette (Erie, Col.); Sully & Houghton (Cleve., Keith); Francis Kennedy; Once Upon a Time (Buff., Shea); Kharum (Gr. Rap., Emp.).

**TOLEDO:** KEITH—Elida Morris (Gr. Rap., Emp.); Anatol Friedland; Lida McMillan Co. (Day., Keith); Bert Howard (Youngs., Hipp.); Nov. Clintons (Gr. Rap., Emp.); Athos & Reed (Youngs., Hipp.); Miller & Mack; Georgie Price.

**TORONTO:** SHEA—La Toy Models; Rae Samuels (Mont., Prin.); Quixey 4 (Det., Temple); Crawford & Broderick; Geo. Yeoman; T. & K. O'Meara; Juliet (Det., Temple); Kitaro Japs; Otto & Sheridan (Mont., Prin.).

**WASHINGTON:** KEITH—Geo. MacFarlane (Balt., Mary.); Eva Tanguay; Victor Moore Co. (N. Y., Col.).

**WILMINGTON:** GARRICK—Dave Harris; Dolly's Pets; Mertens & Arena; Richard Vintnor Co.; Gosler & Lusby; Viola Lewis Co.

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